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GREENOUGH'S
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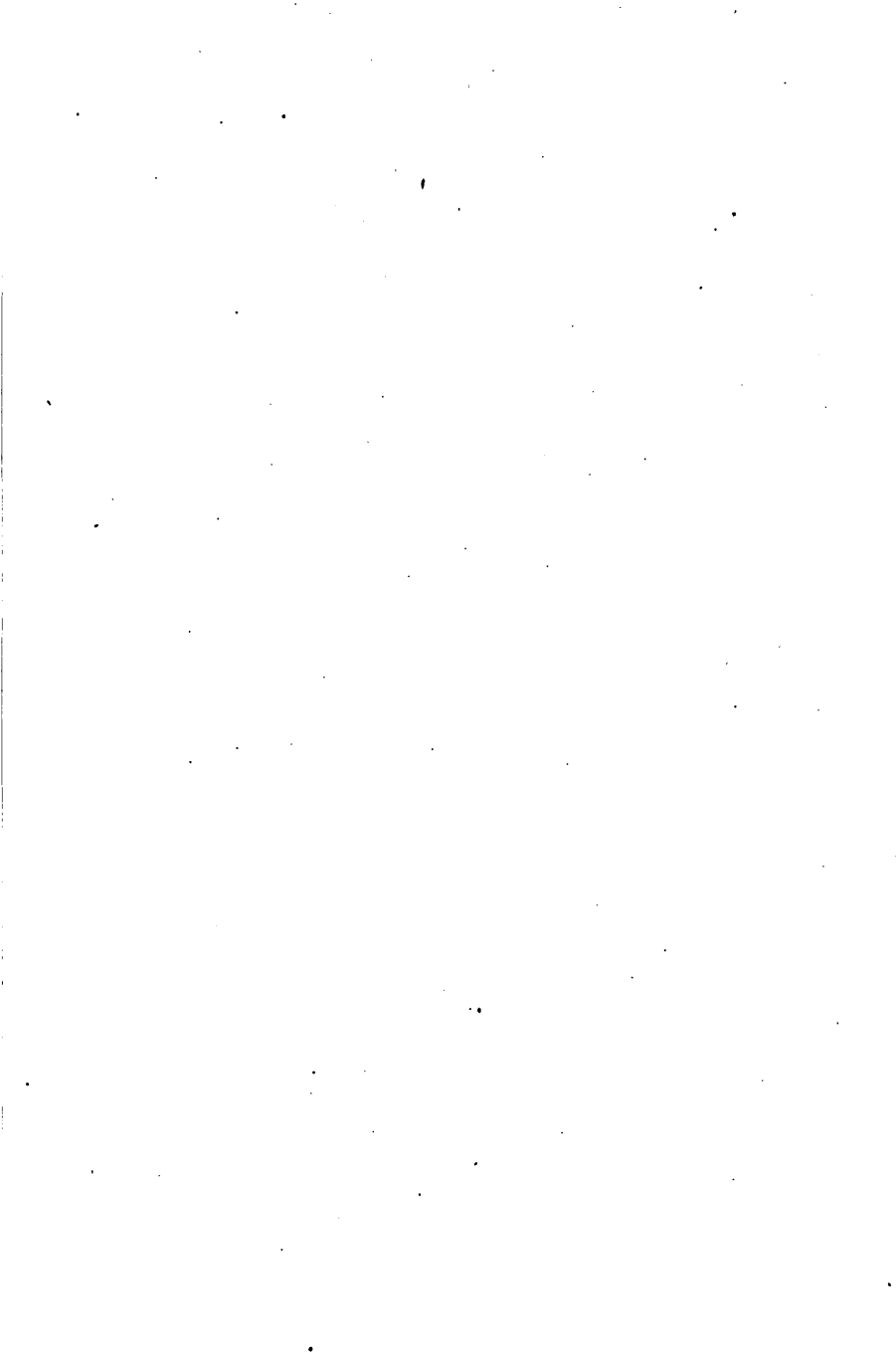
FROM

Prof. J. H. Raper



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James Hardy Ropes.
Andover, Oct. 6, 1882.



PVBLI VERGILI MARONIS
BVCOLICA: AENEIS: GEORGICA

THE
GREATER POEMS OF VIRGIL

VOL. I.

CONTAINING THE

*PASTORAL POEMS AND SIX BOOKS OF
THE ÆNEID*

EDITED BY

J. B. GREENOUGH

BOSTON:
PUBLISHED BY GINN, HEATH, & CO.
1882.

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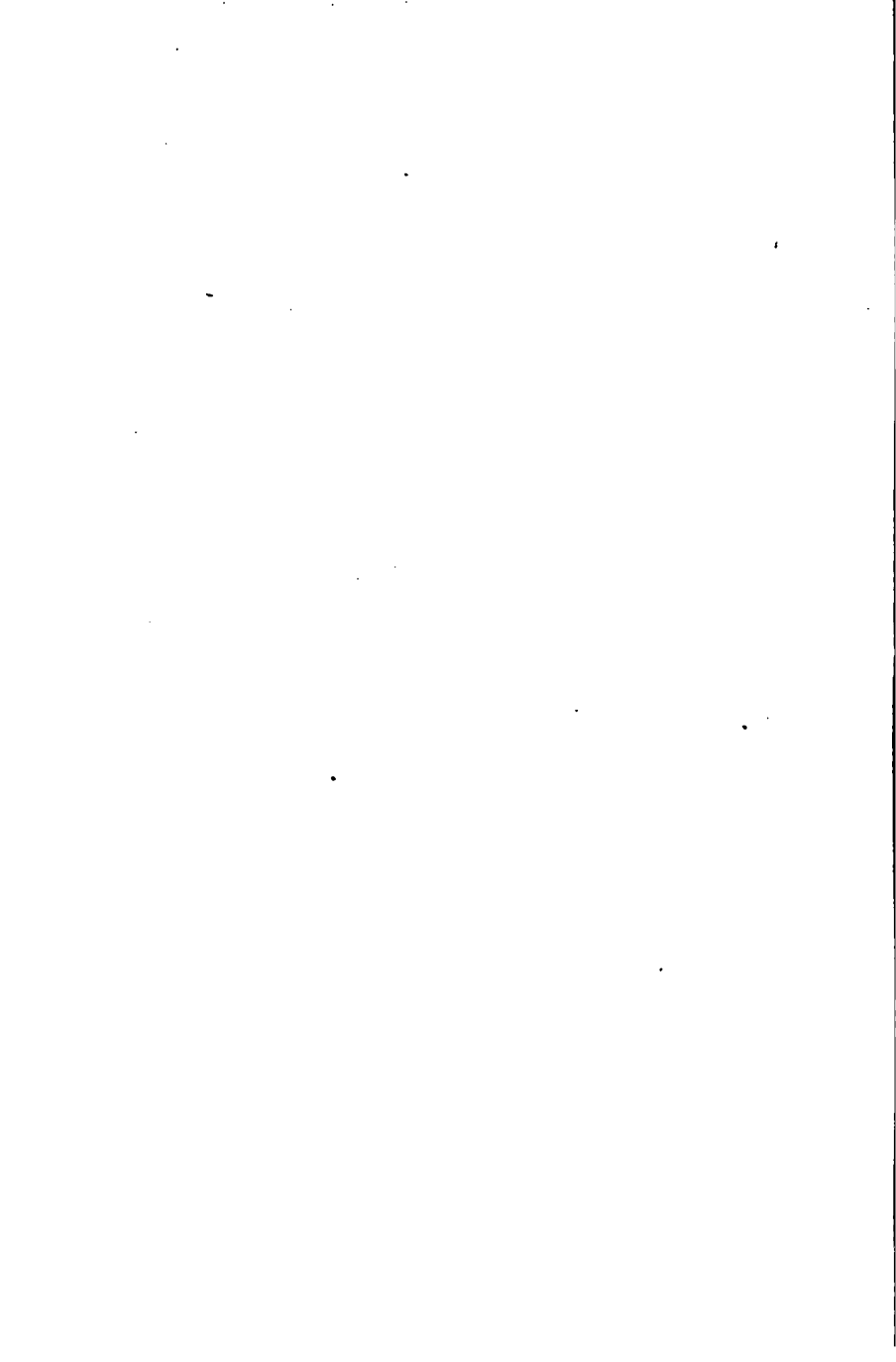
THE text of this edition follows Ribbeck in the main, adhering, however, to the received reading where he seems to be not fully supported by his own *apparatus criticus*. Variations are indicated in the margin.

It is hoped that the many wood-cuts, all taken from ancient objects of art, will serve to illustrate the poet's conception better than annotations alone could do. The grammatical references are to Allen and Greenough's Latin Grammar, and to those of Prof. Gildersleeve and Prof. Harkness. The Botanical Index is derived chiefly from Fée's *Flore de Virgile*, contained in Lemaire's "Bibliotheca Classica Latina."

All the material that was available has been retained from Allen and Greenough's Virgil, including, among other things, the Life of Virgil, the Summaries of the separate books, and the List of Plants.

The second volume will contain the remainder of the *Æneid*, with the *Georgics*.

CAMBRIDGE, November, 1881.



THE LIFE OF VIRGIL.

BY general consent, the name of VIRGIL stands first in rank among Roman poets. Others may have excelled him in single respects, — in original vigor of thought, in elegance of diction, in ease of versification, in pure poetry of temperament ; but of what is best in the moral and intellectual life of Rome, refined and shaped by what is finest in the culture derived from Greece, combined in one, the poems of Virgil are the recognized and the noblest type. What is peculiar to these poems as literary compositions, their place in the history of literature, and especially their relation to that body of Greek poetry which furnished their model even to minute details, has been treated in the special introductions that accompany the text, and in the notes. A few additional words will suffice to tell what needs to be told of the poet's life.

PUBLIUS VERGILIUS MARO was born B.C. 70, in Andes, in the municipality of Mantua, in North Italy.* Here his boyhood and youth were sheltered through the stormy times of the later republic. According to some accounts, he was educated at Cremona, Milan, and Rome ; and the earlier doubtful poems, *Ciris*, *Culex*, etc., are said to have been written during this time. For poetry and philosophy he showed great aptness ; shy, slow, and

* Five years before Horace, and seven before Augustus ; and on the same day, it is said, that Lucretius died (October 15).

awkward, he made no progress in the arts of oratory. When a little under thirty (in the year B.C. 41), he first came to the notice of the great men of Rome. The neighboring city of Cremona, forty miles distant, had taken the part of Brutus and Cassius; and, after the defeat of the republican party, its territory, with a part of that of Mantua, was confiscated to bestow on the victorious soldiery of the triumvirs. Virgil's little farm was seized among the rest. But Asinius Pollio, military governor north of the Po, had already taken a warm interest in the young poet. By his advice Virgil went to Rome, where Octavianus himself assured him of the peaceable possession of his estate (see *Ecl.* i.).

But new troubles followed, and a new division of lands. Pollio had taken part with Antony, and was displaced. Disputes of boundary—a lawsuit, perhaps—exposed Virgil to the rage of the rude claimant, who chased him, sword in hand: he was even forced, it is said, to swim across the Mincius to save his life (see *Ecl.* ix.). Happily an old fellow-student, Alfenus Varus, who had succeeded Pollio, showed him still more effectual kindness. Another estate—perhaps the charming one at Nola, in Campania—appears to have been given him in exchange for his scanty and rudely-disputed native lands. And soon after, partly for the sake of his health, which was delicate, and partly on account of his growing reputation, he removed to the milder climate of Rome.

Here he became a favorite in the highest literary and court society. The young Cæsar, not yet emperor or Augustus, was easily accessible to the flattery of genius. According to the well-known anecdote, it was during his celebration of certain splendid games—a bright holiday following a stormy night—that Virgil posted,

anonymously, the extravagant compliment of the following verses :—

“ Nocte pluit tota ; redeunt spectacula mane :
Divisum imperium cum Iove Caesar habet.”

The verses were claimed by an inferior poet, Bathyllus, who received a handsome reward. This vexed Virgil, who posted the same couplet again with the following half-lines below :—

“ Hos ego versiculos —
Sic vos non vobis ”—

the latter four times repeated. Bathyllus owned himself unable to fill them out ; and Virgil proved himself the author by completing them as follows :—

“ Hos ego versiculos feci, tulit alter honores :
Sic vos non vobis nidificatis aves ;
Sic vos non vobis vellera fertis oves ;
Sic vos non vobis mellificatis apes ;
Sic vos non vobis fertis aratra boves.”

So Bathyllus was made a laughing-stock. Virgil then became one of the most honored and popular men in Rome. But, with constitutional shyness, it is said he would shrink into the nearest shop or alley to avoid the public gaze.

His favorite residence, after the year B.C. 37 (aet. 33), was in the neighborhood of Naples, where he lived a retired and busy life at his estate in Nola, enjoying the charms of the climate and the refined society of the Campanian capital. The next few years were spent in the composition of the *Georgics*,—four books on husbandry,—considered to be the most finished, elaborate, and complete of all his poems : composed, it is said, at the request of Mæcenas, who desired by all means to

restore the old Roman virtues of thrift, industry, and fondness for rustic life.

It was after the events of Actium, and the firm settlement of the empire under the single rule of Augustus (B.C. 30), that Virgil began his chief literary task, the composition of the *Æneid*. Reports and great expectations soon began to be spread as to the coming work, as testified in the celebrated couplet of Propertius (ii. 34: 65, 66), —

“Cedite, Romani scriptores; cedite, Grai:
Nescio quid maius nascitur Iliade.”

A few years later, at the request of Augustus, Virgil consented to read to him portions of the poem in the presence of his sister Octavia, who had lately lost her son, the young Marcellus. In compliment to her he inserted the beautiful lines (vi. 868–886) in allusion to her loss. As he recited these lines with great power and pathos, — for among his accomplishments he was a most effective reader, — Octavia swooned away; and when she recovered, it is said, ordered 10,000 sesterces (about \$500) to be paid to the poet for each of the memorial lines.

When the *Æneid* was brought to a close, — many parts being still left unfinished in detail, — Virgil set out on a journey to Greece, that he might give the leisure of a few years to its careful revision, and then devote the remainder of his life to philosophy. It was this voyage to which Horace wished prosperity in the celebrated ode, —

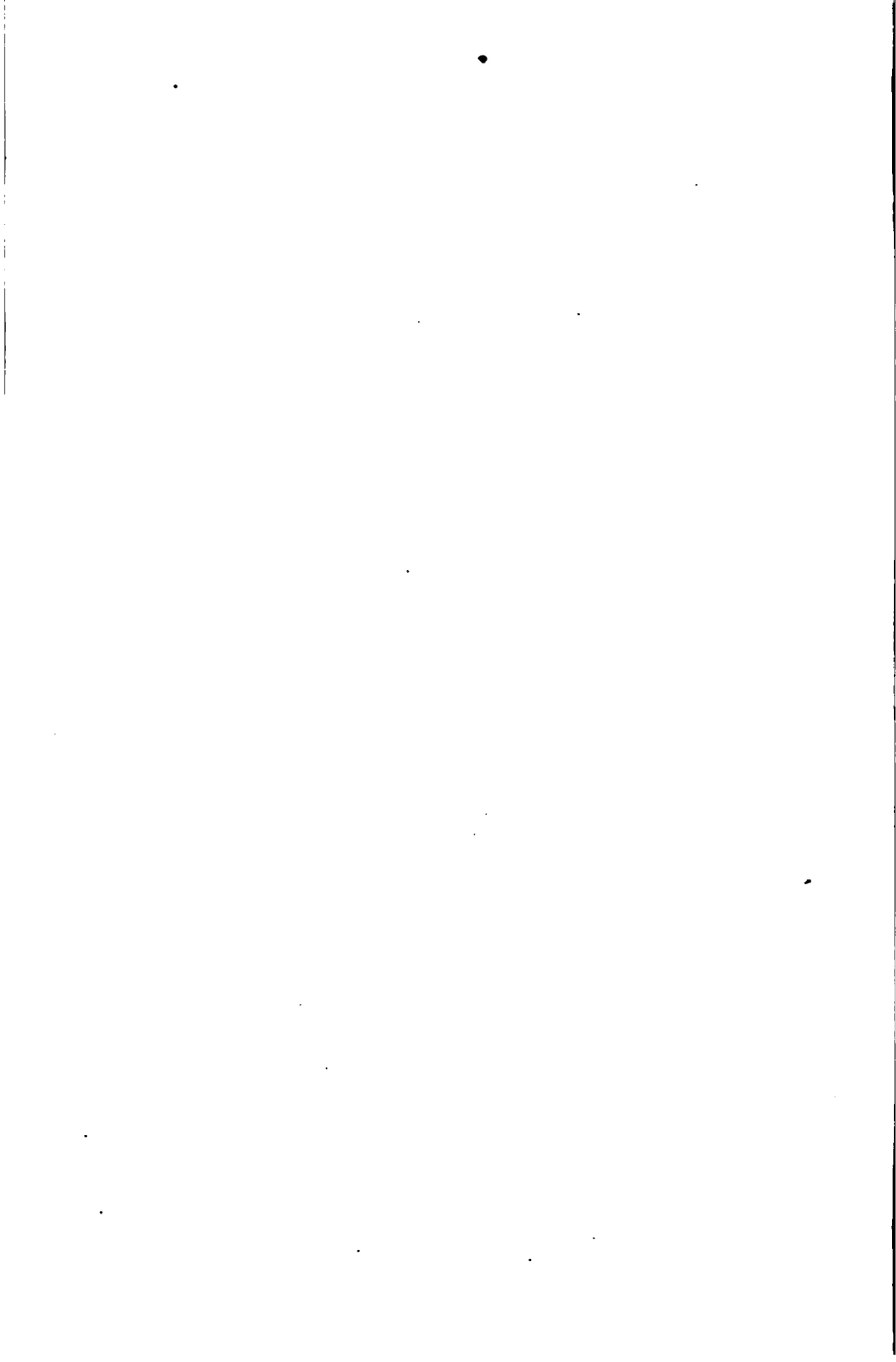
“Sic te diva potens Cypri” (i. 3).

But Augustus, arriving soon after at Athens from the

East, prevailed on Virgil to accompany him to Italy. This journey proved fatal to him. He was tall, spare, swarthy, and of consumptive temperament. His delicate lungs hardly bore the harsh air of the coast, while his frame was racked with sea-sickness, and worn with the fatigue of a visit to Megara on the homeward voyage. He barely lived to reach Italy, and died at Brundisium September 22, B.C. 19, aged not quite 51. Unwilling to leave the *Æneid* in its unfinished state, he is said to have ordered it to be burned, and to have hardly yielded to the request of Augustus that it might be left to the judgment and revision of his friends, Tucca and Varius. He was buried, by his own desire, near Naples; where, at the crest of the rock that overhangs the grotto of Posilipo,* beneath a low ivy-grown roof of stone, the traveller may still read his modest epitaph:—

MANTVA ME GENVIT : CALABRI RAPVERE : TENET NVNC
PARTHENOPE : CECINI PASCVA RVRA DVCES.

* "Through a series of gates, stairways, winding paths, and tangled shrubbery, and so down upon the tomb. This is a little sheltered hollow, uplifted on the hillside, roofed with stone, and in one corner a grave-stone (which looked rather business-like), inscribed, 'IN MEMORIAM P. VIRGILII MARONIS,' in ordinary fashion."



LIST OF ILLUSTRATIONS.

ABBREVIATIONS OF WORKS OFTEN REFERRED TO.

<i>Arch. Zeit.</i> — Archaeologische Zeitung. Berlin.	<i>Lüts.</i> — Münchener Antiken von Carl Fr. A. von Lützow.
<i>De Clarac.</i> — Musée de Sculpture.	<i>Micali.</i> — Monumenti per servire alla Storia, etc.
<i>G. & K.</i> — Das Leben der Griechen und Römer. Guhl und Koner.	<i>Mill.</i> — A. L. Millin's Mythologische Gallerie. Berlin, 1848.
<i>Giorn. Sc.</i> — Giornale dei Scavi a Pompei.	<i>Müller.</i> — Denkmäler der Alten Kunst, C. O. Müller. Göttingen, 1832.
<i>Hirt.</i> — Bilderbuch für Mythologie, Archäologie, und Kunst, herausgegeben von A. Hirt. Berlin, 1805.	<i>Mus. Flor.</i> — Museum de Florence.
<i>H. & P.</i> — Herculaneum et Pompei, par H. Roux Aîné. Paris, 1840.	<i>Overbeck.</i> — Griechische Kunst-Mythologie, von J. Overbeck. Leipzig, 1873-78.
<i>Inghirami.</i> — Galeria Omerica.	<i>Sepolcri.</i> — Gli Antichi Sepolcri, da Pietro Sante Bartoli. Rome, 1727.
<i>Inst. Arch.</i> — Bollettino dell' Istituto di Corrispondenza Archeologica. Rome.	<i>Smith.</i> — Smith's Dictionary of Antiquities.

Fig.

1. Ancient illustration of the passage. [Fragmentary Ms. in the Vatican (No. 3225)] *Facsimile by Pietro Sante Bartoli.*
2. Syrinx. [Wall painting.] *H. & P.*
3. Woman sacrificing fruits. [Wall painting.] *H. & P.*
4. Farmer going to market. [Relief now at Munich.] *Lüts.*
5. Goat "hanging from" a rock. [Wall painting.] *H. & P.*
6. Villa. [Wall painting.] *H. & P.*
7. Rustic with baskets. [Ant. d'Hercul.] *Horace by Thompson.*
8. Rustic with baskets. [Ant. d'Hercul.] *Horace by Thompson.*
9. Falx. [Ancient Ms.] *Smith.*
10. Drinking vessels. [Pottery.] *Inst. Arch.*
11. Hunting-nets. [Relief.] *Smith.*
12. Hunting-nets. [Relief.] *Smith.*
13. Cattle pursued by lions. [Wall painting.] *H. & P.*
14. Woman spinning. [Relief.] *Smith.*
15. Bacchus in car drawn by tigers. [Relief.] *Müller.*
16. Genius with thyrsus and basket *Thompson's Horace.*
17. Youths drawing wine from a crater — Slave with cyathus . *G. & K.*
18. Dancing satyr *Pine's Virgil.*

Fig.

19. Pedum. [Wall painting.] *H. & P.*
20. Thalia. [Wall painting.] *H. & P.*
21. Hand touching the ear, symbolic of memory. [Ancient gem.] *Mus. Flor.*
22. Satyr, with grafting materials. [Ancient gem.] . . . *Pine's Virgil.*
Young satyr. [Wall painting.] *H. & P.*
23. Silenus. [Bronze lamp.] *H. & P.*
24. Bacchus with cantharus and panther — Silenus with pecten — Crater
— Basket of fruit. [Wall painting.] *H. & P.*
25. Prometheus. [Relief.] *Arch. Zeit.*
26. Scylla. [Wall painting.] *H. & P.*
27. Diana. [Wall painting.] *H. & P.*
28. Griffins. [Relief.] *Hirt.*
29. Genius with torch. [Wall painting.] *H. & P.*
30. Female arranging a fillet on a hermes of the bearded Bacchus, showing
the method of putting on the lappels. [Relief.] . . . *Lütz.*
31. Flat-nosed goat. [Wall painting.] *H. & P.*
Page 64, Shepherd and sheep. Painting from tomb of Statilius Taurus
(circa B.C. 30) *Parker's Photographs.*
32. Samian Juno. [Coin.] *Mill.*
33. Juno of Lanuvium. [Coins.] *Mill.*
34. Juno of Lanuvium. [Statue.] *Müller.*
35. Ganymede feeding the eagle. [Relief.] *Sepolcri.*
36. Ajax and Cassandra. [Greek vase.] *Inghirami.*
37. Minerva hurling thunderbolt. [Coin.] *Mill.*
38. Ancient banquet: Women sitting—Men reclining on couch draped
with hangings—Tables with food and crowned crater—Youth
with drinking-horn and patera, apparently making a libation for
purposes of divination. [Relief.]
Chefs d'Œuvre l'Art Antique. Paris, 1867.
39. Neptune in car. [Coin.] *Hirt.*
40. Ancient port with trireme, showing the three banks of oars. [Wall
painting.] *H. & P.*
41. Ruins of theatre at Aspendos *G. & K.*
42. Scylla. [Carved end of table.]
Chefs d'Œuvre de l'Art Antique. Paris, 1867.
43. Jupiter looking down on the world. [Wall painting.] . . . *H. & P.*
44. Youth reading a scroll. [Wall painting.] *H. & P.*
45. Man clothed in skin of wild beast. [Relief.] *Micali.*
46. Vesta holding Palladium *Hirt.*
47. Temple of Janus. [Coin.] *Mill.*

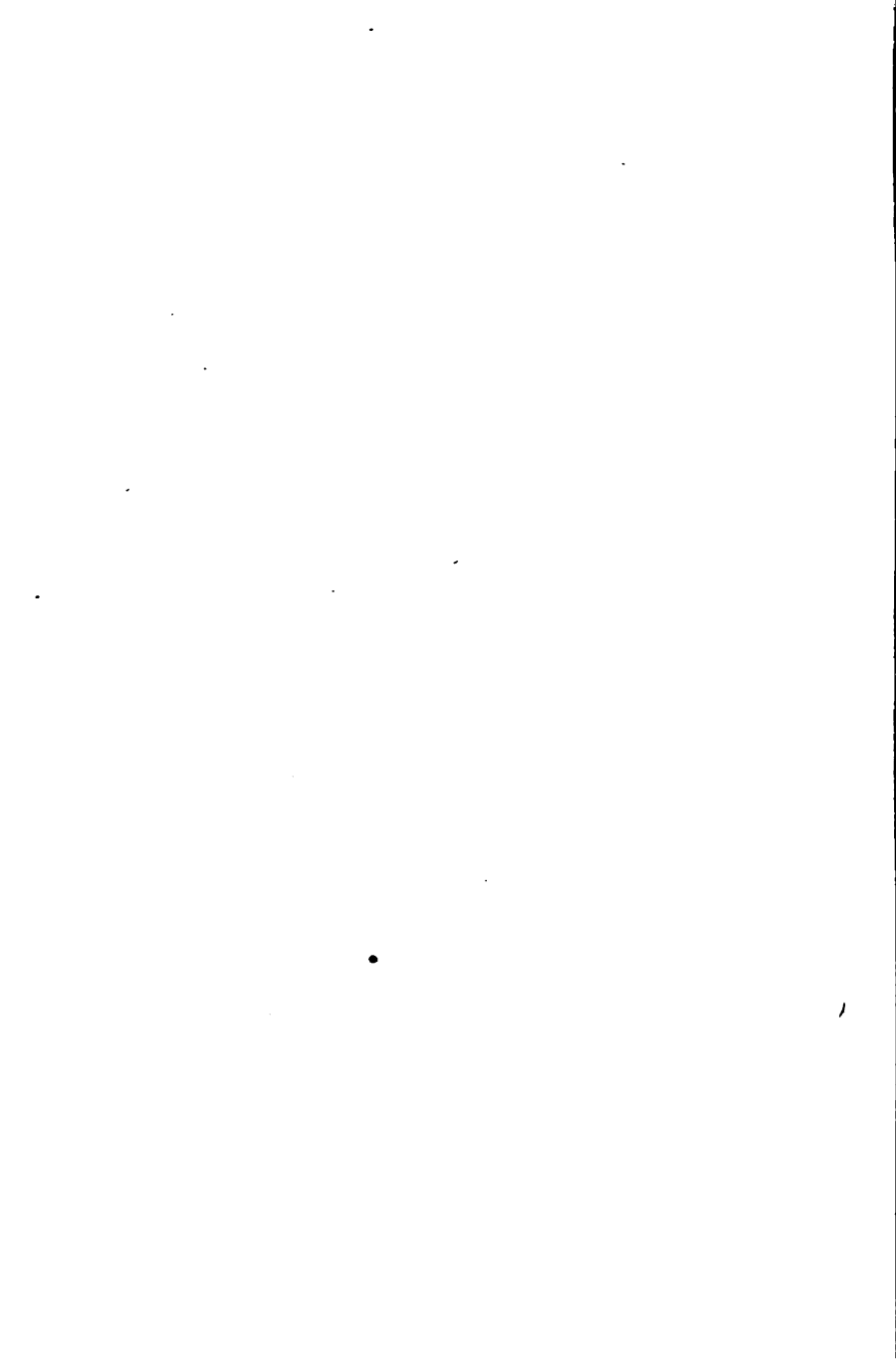
Fig.

48. Achilles served by a maiden with wine in patera—Youth with two spears in chlamys and petasus—Agamemnon with sceptre. [Greek vase.] *Inst. Arch.*
49. Diana. [Statue.] *Müller.*
50. Diana. [Statuette.] *H. & P.*
51. Genii making garlands. [Wall painting.] *H. & P.*
52. Ancient hut, represented in a bronze cinerary urn found at Albano, of very great antiquity *Trans. of French Antiq. Soc.*
53. Ransom of Hector's body. [Relief.] *De Clarac.*
54. Same. [Relief.] *Inghirami.*
55. Amazon *G. & K.*
56. Plan of Temple of Venus at Pompeii *Overbeck's Ruins of Pompeii.*
57. Vaulted chamber in baths at Pompeii *Overbeck's Pompeii.*
58. Celestial Venus. [Wall painting.] *H. & P.*
59. Female apparel. [Wall painting.] *H. & P.*
60. Female apparel. [Vase painting.] *Arch. Zeit.*
61. Crater wreathed (?). [Relief.] *Mill.*
62. Lamps. [Found at Pompeii.] *H. & P.*
63. Lyre with pecten *Arch. Zeit.*
64. Part of the Tabula Iliaca, carved (or cast in gypsum) with illustrations of the destruction of Troy as told by Stesichorus. *Inghirami.*
65. Rape of the Palladium. [Vase painting.] *Inst. Arch.*
66. Trojan horse drawn within the walls—Women supplicating Pallas—Priam seated—Cassandra raving on the walls *H. & P.*
67. Women decorating a Hermes with a fillet. [Relief.] *Lüts.*
68. Attack on a walled city. [Relief.] *Micali.*
69. Palazzo Vecchio at Florence *Photograph.*
70. Hinged door and lintel. [Found at Pompeii.] *Overbeck's Ruins.*
71. Plan of the house of Pansa at Pompeii *Overbeck's Ruins.*
72. Plan of Greek house *G. & K.*
73. Jupiter. [Wall painting.] *H. & P.*
74. Diana. [Wall painting.] *H. & P.*
75. Apollo. [Wall painting.] *H. & P.*
76. Pallas. [Ancient Ms. of Homer.] *Inghirami.*
77. Æneas and Anchises. [Gem.] *Mus. Flor.*
Page 153, Murder of Priam. [Vase painting.] *Inghirami.*
78. Apollo sitting on tripod *Micali.*
79. Cybele journeying to Rome. [Relief.] *Inst. Arch.*
80. Curetes, Cybele, Jupiter, and goat. [Relief.] *Mill.*
81. Ulysses and the sirens. [Gem.] *Mill.*

- Fig.
 82. Suovetaurilia. Veiled priest offering. [Relief.] . . . *De Clarac.*
 83. Athlete's equipment. [Found at Pompeii.] . . . *H. & P.*
 84. Funeral rites—Garlands and fillets. [Vase painting.] . . . *Mus. Borb.*
 85. Orestes taking refuge at Delphi. Pallas, Fury, Apollo, tripod—Bomos covered with the sacred net-work, the symbol of prophecy. [Vase painting.] . . . *Mill.*
 86. Ransom of Hector's body—(Achilles not visible)—Priam kneeling in robe and Phrygian cap—Trojans bearing ransom—Others bearing the body, only a part of which appears in the cut. *De Clarac.*
 88 a. Head of Pallas. [Statue.] . . . *Hirt.*
 88 b. Mars and Venus: Round shield—Double plume and filleted pillar. [Wall painting.] . . . *H. & P.*
 89. Ceres, with basket of grains, torch and halo. [Wall painting.] *H. & P.*
 90. Roman marriage—Bridegroom in toga making libation on a tripod-shaped altar from a patera—Bride with veil—Juno Pronuba uniting the pair. [Relief.] . . . *Overbeck.*
 91. Artisans erecting a building—Minerva superintending—Derrick with curious treadmill for raising heavy stones. [Relief.] . . . *Mill.*
 92. Hunting scene. [Wall painting.] . . . *H. & P.*
 93. Hunting scene. [Wall painting.] . . . *H. & P.*
 94. Marriage of Paris and Helen, by Etruscan artists, in Roman fashion—Hector acting as *auspex* (?)—Young man bringing ram for sacrifice—The augur's cap and oxens' skulls on the wall indicate some kind of chapel or temple—Venus with winged Grace attending. [Etruscan vase.] . . . *Arch. Inst.*
 95. Head of Jupiter Ammon. [Coin.] . . . *Mill.*
 96. Head of Paris. [Bust.] . . . *Lütz.*
 97. Mercury conducting souls to Pluto and Proserpine . . . *Hirt.*
 98. Bacchic procession: Bacchanal with double tibia—Others with torch and thyrsus, and with tamborine. [Vase.] . . . *Arch. Zeit.*
 99. Bacchanal in frenzy. [Marble vase.] . . . *Waelcken.*
 100. Sortes—Italian form of divination—Priestess of fortune at Prænestes (?) drawing the oracular *sors* . . . *Gior. Sca.*
 101. Bacchic dance of satyrs and bacchantes. [Vase painting.] *Inst. Arch.*
 102. Harbor fortifications, with boat under sail. [Wall painting.] *H. & P.*
 103. Carchesium. [Vase.] . . . *Inst. Arch.*
 104. Serpent (genius loci) feeding on offerings upon an altar—Youth with sacred branch. [Wall painting.] . . . *H. & P.*
 105. Symbolic representation of powers of light (sun, moon, Lucifer, and an unknown armed youth)—Boat representing the sea. [Vase painting.] . . . *Inst. Arch.*

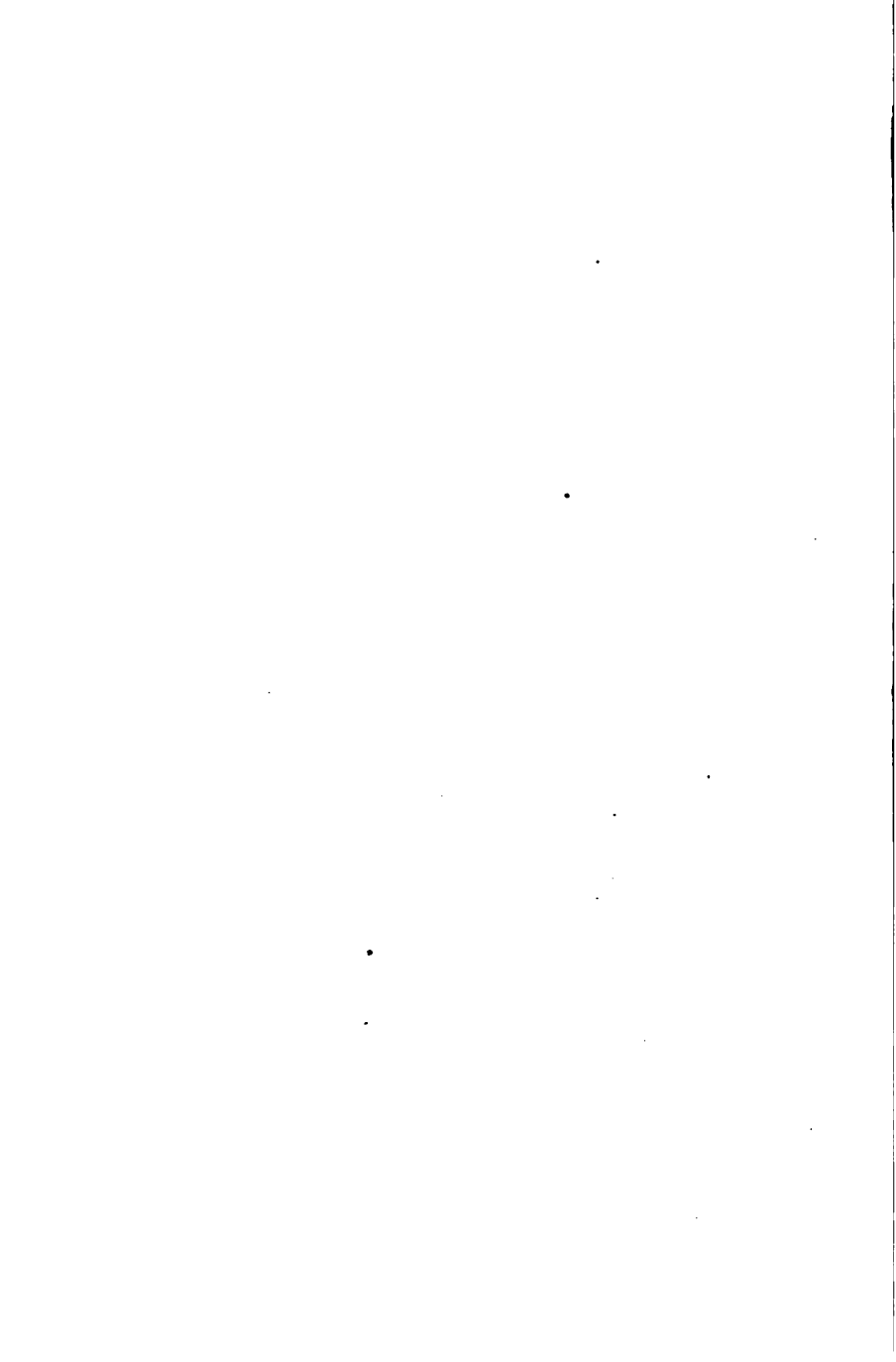
Fig.

106. Orestes at Delphi receiving his commission to slay his mother — Priestess in her usual attitude on the tripod. — Apollo on the sacred Omphalos or Bomos (?). [Vase painting.] . *Arch. Zeit.*
107. Trireme. [Relief.] *Chefs d'Œuvre, etc.*
108. Part of trireme, showing method of rowing. [Drawing from an ancient relief now lost. Cf. *Annali d'Istituto*, etc., 1861. Tav. M.]
109. Sea monsters. [Wall painting.] *H. & P.*
110. Greek ornament (Maeander). [Vase.] *Inst. Arch.*
111. Athlete with fillet of ribbon. [Statue.] *Inst. Arch.*
112. Cestus (a) *G. & K.*
(b) Statue of Pollux *Hirt.*
113. Priestess with acerra. [Wall painting.] *H. & P.*
114. Lares in their customary attitude, with trees representing the olives before the house of Augustus. [Relief.] *Hirt.*
115. Theseus and Minotaur. [Wall painting.] *H. & P.*
116. Fall of Icarus. [Wall painting.] *H. & P.*
117. Charon receiving his passenger and fare. [Relief.] *Sepolcri.*
118. Tantalus, Ixion, and Sisyphus in the world below. [Relief.] *Sepolcri.*
119. The Wrestlers. [Statue.] *Photograph.*
120. Young hero with headless spear; in his hand a tessera. [Vase painting.]
121. Head of Augustus, with garland of oak. [Bust.] *Lüts.*
122. Procession of Bacchus and Ariadne. [Relief.] *Müller.*
123. Mausoleum of Augustus. [Ruin.] *Sepolcri.*



PASTORAL POEMS

(BUCOLICA)



PASTORAL POEMS.

THESE ten short pieces, the earliest authentic works of Virgil, treat of pastoral subjects, the loves and songs of herdsmen (*βουκόλοι*), and hence are called BUCOLICS. They were published under the title of ECLOGUES (*ἐκλογαί*, *selections*). In form they are chiefly imitations, often translations, of the IDYLS (*εἰδύλλια*, or *picture poems*) of Theocritus and the other Greek pastoral poets; but the scenes often belong to Italy, the occasions to the history of the time, and the incidents to the poet's own life.

In a highly artificial period, such as that under the Empire, or in the lull after great convulsions like those which marked the downfall of the Roman Republic, the simplicity and quiet of rustic life have often, by a kind of affectation, been admired and celebrated in song, by persons very far removed from a rustic condition. These first poetic essays—though in the highest degree artificial, and imitations of far superior originals—have, by their perfection of form, delicacy of treatment, and charm of diction, taken rank, in the judgment of every age since, as models in their kind.

ECLOGUE I.

IN this poem Virgil sings his gratitude to Augustus for restoring the farm of which he had been robbed to reward the soldiery of the triumvirs (see Life). The poet himself, however, is only dimly shadowed in the person of Tityrus, a herdsman, in dialogue with another, Melibœus, who represents Virgil's less fortunate neighbors. The whole scene with its incidents, thus removed to the mythical domain of pastoral poetry, gives a peculiar delicacy to the praise.

MELIBŒUS. TITYRUS.

TITYRE, tu patulae recubans sub tegmine fagi
silvestrem tenui Musam meditaris avena;
nos patriæ fines et dulcia linquimus arva:

nos patriam fugimus ; tu, Tityre, lentus in umbra
 formosam resonare doces Amaryllida silvas. 5

T. O Meliboeë, deus nobis haec otia fecit :
 namque erit ille mihi semper deus ; illius aram
 saepe tener nostris ab ovilibus imbuet agnus.
 Ille meas errare boves, ut cernis, et ipsum
 ludere, quae vellem, calamo permisit agresti. 10

M. Non equidem invideo ; miror magis : undique totis
 usque adeo turbatur agris. En, ipse capellas
 protinus aeger ago ; hanc etiam vix, Tityre, duco :
 hic inter densas corylos modo namque gemellos,
 spem gregis, ah, silice in nuda conixa reliquit. 15

Saepe malum hoc nobis, si mens non laeva fuisset,
 de caelo tactas memini praedicere quercus : —
 [saepe sinistra cava praedixit ab ilice cornix.]
 Sed tamen, iste deus qui sit, da, Tityre, nobis.

T. Urbem, quam dicunt Romam, Meliboeë, putavi 20
 stultus ego huic nostrae similem, quo saepe solemus
 pastores ovium teneros depellere fetus :
 sic canibus catulos similis, sic matribus haedos
 noram, sic parvis componere magna solebam :
 verum haec tantum alias inter caput extulit urbes, 25
 quantum lenta solent inter viburna cupressi.

M. Et quae tanta fuit Romam tibi causa videndi ?

T. Libertas ; quae sera, tamen respexit inertem,
 candidior postquam tondenti barba cadebat ;
 respexit tamen, et longo post tempore venit, 30
 postquam nos Amaryllis habet, Galatea reliquit :
 namque, fatebor enim, dum me Galatea tenebat,
 nec spes libertatis erat, nec cura peculi :
 quamvis multa meis exiret victima saeptis,
 pinguis et ingratae premeretur caseus urbi, 35
 non umquam gravis aere domum mihi dextra redibat.

⁸ *formonsam.* R.

¹⁸ *a!* R.

²⁸ *aedos.* R.

¹⁴ *corulos.* R.

¹⁸ omitted. R.

²⁹ *pos.* R.

M. Mirabar, quid maesta deos, Amarylli, vocares,
cui pendere sua patereris in arbore poma :

Tityrus hinc aberat. Ipsae te, Tityre, pinus,
ipsi te fontes, ipsa haec arbusta vocabant.

40

T. Quid facerem? Neque servitio me exire licebat,
nec tam praesentis alibi cognoscere divos.

Hic illum vidi iuvenem, Meliboeae, quot annis
bis senos cui nostra dies altaria fumant ;

hic mihi responsum primus dedit ille petenti :
pascite, ut ante, boves, pueri, submitte tauros.

45

M. Fortunate senex, ergo tua rura manebunt,
et tibi magna satis, quamvis lapis omnia nudus
limosque palus obducatur pascua iunco !

Non insueta gravis temptabunt pabula fetas,
nec mala vicini pecoris contagia laedent.

50

Fortunate senex, hic, inter flumina nota
et fontis sacros, frigus captabis opacum !

Hinc tibi, quae semper, vicino ab limite, saepes
Hyblaeis apibus florem depasta salicti

55

saepe levi somnum suadebit inire susurro ;
hinc alta sub rupe canet frondator ad auras ;
nec tamen interea raucae, tua cura, palumbes,
nec gemere aëria cessabit turtur ab ulmo.

T. Ante leves ergo pascentur in aequore cervi,
et freta destituent nudos in litore pisces,
ante pererratis amborum finibus exsul
aut Ararim Parthus bibet, aut Germania Tigrim,
quam nostro illius labatur pectore voltus.

60

M. At nos hinc alii sitientis ibimus Afros,
pars Scythiam et rapidum Cretae veniemus Oaxen,
et penitus toto divisos orbe Britannos.

65

En umquam patrios longo post tempore finis,
pauperis et tuguri congestum caespite culmen,

48 quodannis. R.

60 aethere. H.

62 exul. R.

46 summittite. R.

66 cretae. R.

post aliquot mea regna videns mirabor aristas? 70
 Impius haec tam culta novalia miles habebit,
 barbarus has segetes? En, quo discordia civis
 produxit miseros! His nos consevimus agros!

Insere nunc, Meliboe, piros, pone ordine vitis!
 Ite meae, felix quondam pecus, ite capellae! 75
 Non ego vos posthac, viridi proiectus in antro,
 dumosa pendere procul de rupe videbo;
 carmina nulla canam; non, me pascente, capellae,
 florentem cytisum et salices carpētis amaras.

T. Hic tamen hanc mecum poteris requiescere noctem 80
 fronde super viridi: sunt nobis mitia poma,
 castaneae molles, et pressi copia lactis;
 et iam summa procul villarum culmina fumant,
 maioresque cadunt altis de montibus umbrae.

ECLOGUE II.

THE subject of this poem is the complaint of a shepherd, Corydon, in love with a boy Alexis. It is said to represent the admiration of Virgil for a young slave whom he saw at the house of his patron Asinius Pollio, and whose beauty he thus celebrates, in the conventional style of pastoral verse. The story further goes that Pollio, charmed with the poem, made a gift of the slave to the author; and that the slave, being carefully educated, became a celebrated grammarian under his real name Alexander. This story, though not certain, is natural and probable. Some parts of the poem are imitations of Theocritus (Idyls iii., xi.).

FORMOSUM pastor Corydon ardebat Alexim,
 delicias domini, nec quid speraret habebat;
 tantum inter densas, umbrosa cacumina, fagos
 adsidue veniebat. Ibi haec incondita solus
 montibus et silvis studio iactabat inani: 5

O crudelis Alexi, nihil mea carmina curas?
 Nil nostri miserere? Mori me denique coges.

Nunc etiam pecudes umbras et frigora captant ;
 nunc viridis etiam occultant spineta lacertos,
 Thestylis et rapido fessis messoribus aestu 10
 allia serpyllumque herbas contundit olentis.
 At mecum raucis, tua dum vestigia lustrō,
 sole sub ardenti resonant arbusta cicadis.

Nonne fuit satius tristis Amaryllidis iras
 atque superba pati fastidia, nonne Menalcan, 15
 quamvis ille niger, quamvis tu candidus esses ?
 O formose puer, nimium ne crede colori !
 Alba ligustra cadunt, vaccinia nigra leguntur.

Despectus tibi sum, nec qui sim quaeris, Alexi,
 quam dives pecoris, nivei quam lactis abundans. 20
 Mille meae Siculis errant in montibus agnae ;
 lac mihi non aestate novum, non frigore deficit ;
 canto quae solitus, si quando armenta vocabat,
 Amphion Dircaeus in Actaeo Aracintho.

Nec sum adeo informis : nuper me in litore vidi, 25
 cum placidum ventis staret mare ; non ego Daphnim
 iudice te metuam, si numquam fallit imago.
 O tantum libeat mecum tibi sordida rura
 atque humilis habitare casas, et figere cervos,
 haedorumque gregem viridi compellere hibisco ! 30
 Mecum una in silvis imitabere Pana canendo.
 [Pan primus calamos cera coniungere pluris
 instituit ; Pan curat ovis oviumque magistros.]

Nec te paeniteat calamo trivisse labellum :
 haec eadem ut sciret, quid non faciebat Amyntas ? 35
 Est mihi disparibus septem compacta cicutis
 fistula, Damoetas dono mihi quam dedit olim,
 et dixit moriens : 'Te nunc habet ista secundum.'
 Dixit Damoetas ; invidit stultus Amyntas.

Praeterea duo, nec tuta mihi valle reperti, 40

11 *serpyllum*. R. 22 *novom* (as always after *v*). R. 32 33 39 omitted. R.

capreoli, sparsis etiam nunc pellibus albo,
bina die siccant ovis ubera ; quos tibi servo :
iam pridem a me illos abducere Thestylis orat ;
et faciet, quoniam sordent tibi munera nostra.

Huc ades, O formose puer : tibi lilia plenis 45
ecce ferunt Nymphae calathis ; tibi candida Naïs,
pallentis violas et summa papavera carpens,
narcissum et florem iungit bene olentis anethi ;
tum casia atque aliis intexens suavis herbis,
mollia luteola pingit vaccinia calta. 50

Ipse ego cana legam tenera lanugine mala,
castaneasque nuces, mea quas Amaryllis amabat ;
addam cerea pruna : honos erit huic quoque pomo ;
et vos, O lauri, carpam, et te, proxima myrte,
sic positae quoniam suavis miscetis odores. 55

Rusticus es, Corydon : nec munera curat Alexis,
nec, si muneribus certes, concedat Iollas.
Heu, heu, quid volui misero mihi ! Floribus austrum
perditus et liquidis inmiscui fontibus apros.

Quem fugis, ah, demens ? Habitarunt di quoque silvas, 60
Dardaniusque Paris. Pallas, quas condidit arces,
ipsa colat ; nobis placeant ante omnia silvae.
Torva leaena lupum sequitur ; lupus ipse capellam ;
florentem cytisum sequitur lasciva capella ;
te Corydon, o Alexi : trahit sua quemque voluptas. 65

Aspice, aratra iugo referunt suspensa iuveni,
et sol crescentis decedens duplicat umbras :
me tamen urit amor ; quis enim modus adsit amor ?
Ah, Corydon, Corydon, quae te dementia cepit !
Semiputata tibi frondosa vitis in ulmo est ; 70
quin tu aliquid saltem potius, quorum indiget usus,
viminibus mollique paras detexere iunco ?
Invenies alium, si te hic fastidit, Alexim.

ECLOGUE III.

THIS eclogue represents (after Theocritus, Idyl iv. and v.) the rivalry in song of two shepherds, Menalcas and Damoetas. After some dispute — and a dash of blackguard — the decision is left to Palæmon as umpire, and the two rival swains vie in alternate couplets. This form of verse is called Amœbæan (*ἀμοιβαῖος*, *responsive*). The couplets are wholly disconnected, some of them mere squibs flung out, it is supposed, by the poet at his rivals. Though the Amœbæan verse is Greek, and the poem itself copied from Theocritus, yet the alternate abuse is thoroughly Italian. The Romans were very fond of coarse invective and repartee, and these form the staple of the *Satura* (one of the earliest forms of Latin drama), the Fescennine and Atellane farces, and the Mimes. (Cf. Teuffel, *Geschichte der Römischen Litteratur*, § 3, et seq.)

DIC mihi, Damoeta, cuium pecus, an Meliboei?
D. Non, verum Aegonis; nuper mihi tradidit Aegon.

M. Infelix o semper, ovis, pecus, ipse Neaeram
 dum fovet, ac ne me sibi praeferat illa veretur,
 hic alienus ovis custos bis mulget in hora, 5
 et sucus pecori et lac subducitur agnis.

D. Parcius ista viris tamen obicienda memento:
 novimus et qui te, transversa tuentibus hircis,
 et quo — sed faciles Nymphae risere — sacello.

M. Tum, credo, cum me arbustum videre Miconis 10
 atque mala vitis incidere falce novellas.

D. Aut hic ad veteres fagos cum Daphnidis arcum
 fregisti et calamos: quae tu, perverse Menalca,
 et, cum vidisti puero donata, dolebas,
 et, si non aliqua nocuisses, mortuus esses. 15

M. Quid domini faciant, audent cum talia fures!
 Non ego te vidi Damonis, pessime, caprum
 excipere insidiis, multum latrante Lycisca?
 Et cum clamarem: 'Quo nunc se proripit ille?
 Tityre, coge pecus;' tu post carecta latebas. 20

⁸ *hircus*. R.⁹ *set* (as always). R.

D. An mihi cantando victus non redderet ille
quem mea carminibus meruisset fistula caprum?
Si nescis, meus ille caper fuit; et mihi Damon
ipse fatebatur, sed reddere posse negabat.

M. Cantando tu illum, aut umquam tibi fistula cera 25
iuncta fuit? Non tu in triviis, indocte, solebas
stridenti miserum stipula disperdere carmen?

D. Vis ergo inter nos quid possit uterque vicissim
experiamur? Ego hanc vitulam — ne forte recuses,
bis venit ad mulctram, binos alit ubere fetus — 30
depono: tu dic, mecum quo pignore certes.

M. De grege non ausim quicquam deponere tecum.
Est mihi namque domi pater, est iniusta noverca;
bisque die numerant ambo pecus, alter et haedos.
Verum, id quod multo tute ipse fatebere maius, 35
insanire libet quoniam tibi, pocula ponam
fagina, caelatum divini opus Alcimedontis;
lenta quibus torno facili superaddita vitis
diffusos hedera vestit pallente corymbos:
in medio duo signa, Conon, et — quis fuit alter, 40
descripsit radio totum qui gentibus orbem,
tempora quae messor, quae curvus arator haberet?
Necdum illis labra admovi, sed condita servo.

D. Et nobis idem Alcimedon duo pocula fecit,
et molli circum est ansas amplexus acantho, 45
Orpheaue in medio posuit silvasque sequentis.
Necdum illis labra admovi, sed condita servo:
si ad vitulam spectas, nihil est quod pocula laudes.

M. Nunquam hodie effugies; veniam, quocumque vocaris:
audiat haec tantum — vel qui venit ecce Palaemon: 50
efficiam posthac ne quemquam voce lacessas.

D. Quin age, si quid habes, in me mora non erit ulla,
nec quemquam fugio: tantum, vicine Palaemon,

sensibus haec imis, res est non parva, reponas.

P. Dicite, quandoquidem in molli consedimus herba : 55
et nunc omnis ager, nunc omnis parturit arbos,
nunc frondent silvae, nunc formosissimus annus.

Incipe, Damoeta ; tu deinde sequere Menalca :
alternis dicetis ; amant alterna Camenae.

D. Ab Iove principium, Musae ; Iovis omnia plena : 60
ille colit terras, illi mea carmina curae.

M. Et me Phoebus amat ; Phoebo sua semper apud me
munera sunt, lauri et suave rubens hyacinthus.

D. Malo me Galatea petit, lasciva puella,
et fugit ad salices, et se cupit ante videri. 65

M. At mihi sese offert ultro, meus ignis, Amyntas,
notior ut iam sit canibus non Delia nostris.

D. Parta meae Veneri sunt munera : namque notavi
ipse locum, aëriae quo congersere palumbes.

M. Quod potui, puero silvestri ex arbore lecta 70
aurea mala decem misi ; cras altera mittam.

D. O quotiens et quae nobis Galatea locuta est !
Partem aliquam, venti, divom referatis ad auris !

M. Quid prodest, quod me ipse animo non spernis, Amynta,
si, dum tu sectaris apros, ego retia servo ? 75

D. Phyllida mitte mihi : meus est natalis, Iolla ;
cum faciam vitula pro frugibus, ipse venito.

M. Phyllida amo ante alias ; nam me discedere flevit,
et longum *Formose, vale, vale*, inquit, *Iolla*.

D. Triste lupus stabulis, maturis frugibus imbres. 80
arboribus venti, nobis Amaryllidis irae.

M. Dulce satis umor, depulsis arbutus haedis,
lenta salix feto pecori, mihi solus Amyntas.

D. Pollio amat nostram, quamvis est rustica, Musam :
Pierides, vitulam lectori pascite vestro. 85

M. Pollio et ipse facit nova carmina : pascite taurum,

62 *aput.* R.82 *humor.* H.84 *Polio* (as always). R.

iam cornu petat et pedibus qui spargat arenam.

D. Qui te, Pollio, amat, veniat quo te quoque gaudet :
mella fluant illi, ferat et rubus asper amomum.

M. Qui Baviū non odit, amet tua carmina, Maevi, 90
atque idem iungat vulpes et mulgeat hircos.

D. Qui legis flores et humi nascentia fraga,
frigidus, O pueri, fugite hinc, latet anguis in herba.

M. Parcite, oves, nimium procedere ; non bene ripae
creditur ; ipse aries etiam nunc vellera siccāt. 95

D. Tityre, pascentes a flumine reice capellas :
ipse ubi tempus erit, omnis in fonte lavabo.

M. Cogite ovis, pueri ; si lac praeceperit aestus,
ut nuper, frustra pressabimus ubera palmis.

D. Heu, heu, quam pingui macer est mihi taurus in ervo ! 100
Idem amor exitium est pecori pecorisque magistro.

M. His certe neque amor causa est ; vix ossibus haerent :
nescio quis teneros oculus mihi fascinat agnos.

D. Dic, quibus in terris — et eris mihi magnus Apollo —
tris pateat caeli spatium non amplius ulnas. 105

M. Dic, quibus in terris inscripti nomina regum
nascantur flores, et Phyllida solus habeto.

P. Non nostrum inter vos tantas componere lites.

Et vitula tu dignus, et hic, et quisquis amores
aut metuet dulces, aut experietur amaro. 110

Claudite iam rivos, pueri, sat prata biberunt.

ECLOGUE IV.

WHEN peace followed the reconciliation of Antony and Octavianus at Brundisium (B.C. 40), the eager hope of Italy looked for a golden era of prosperity and quiet. Pollio, Virgil's earliest patron, had been instrumental in bringing the peace about, and had just entered on his consulship, when a son was born to him. Seizing the occasion of the expected birth of this infant, in these verses, in which also certain vague prophecies are

87 *harenam.* R.

91 *vulpes.* R.

102 *caussa.* H.

110 *hau temnet. haut.* R.

commemorated, Virgil celebrates the new hope of Italy. In the predictions of Italian priests, a new "secular month," that of Apollo, of indefinite duration, was made to begin at the death of Julius Cæsar; and this, in popular fancy, would inaugurate a new Age of Gold.

SICELIDES Musae, paulo maiora canamus !
Non òmnis arbusta iuvant humilesque myricae ;
si canimus silvas, silvae sint consule dignae.

Ultima Cumaei venit iam carminis aetas ;
magnus ab integro saeculorum nascitur ordo :
iam redit et Virgo, redeunt Saturnia regna ;
iam nova progenies caelo demittitur alto.
Tu modo nascenti puero, quo ferrea primum
desinet ac toto surget gens aurea mundo,
casta fave Lucina : tuus iam regnat Apollo.

10

Teque adeo decus hoc aevi te consule inibit,
Pollio, et incipient magni procedere menses.
Te duce, si qua manent sceleris vestigia nostri,
irrita perpetua solvent formidine terras.
Ille deum vitam accipiet, divisque videbit .
permixtos heroas, et ipse videbitur illis,
pacatumque reget patriis virtutibus orbem.

15

At tibi prima, puer, nullo munuscula cultu
errantis hederas passim cum baccare tellus
mixtaque ridenti colocasia fundet acantho.
Ipsae lacte domum referent distenta capellae
ubera, nec magnos metuent armenta leones ;
ipsa tibi blandos fundent cunabula flores,
occidet et serpens, et fallax herba veneni
occidet ; Assyrium volgo nascetur amomum.

20

25

At simul heroum laudes et facta parentis
iam legere et quae sit poteris cognoscere virtus,
molli paulatim flavescet campus arista,
incultisque rubens pendebit sentibus uva,

et durae quercus sudabunt roscida mella. 30
 Pauca tamen suberunt priscae vestigia fraudis,
 quae temptare Thetim ratibus, quae cingere muris
 oppida, quae iubeant telluri infindere sulcos :
 alter erit tum Tiphys, et altera quae vevat Argo
 delectos heroas ; erunt etiam altera bella, 35
 atque iterum ad Troiam magnus mittetur Achilles.

Hinc, ubi iam firmata virum te fecerit aetas,
 cedet et ipse mari vector, nec nautica pinus
 mutabit merces : omnis feret omnia tellus :
 non rastros patietur humus, non vinea falcem ; 40
 robustus quoque iam tauris iuga solvet arator ;
 nec varios discet mentiri lana colores :
 ipse sed in pratis aries iam suave rubenti
 murice, iam croceo mutabit vellera luto ;
 sponte sua sandyx pascentis vestiet agnos. 45

Talia saecula, suis dixerunt, currite, fuis
 concordēs stabili fatorum numine Parcae.

Adgredere O magnos — aderit iam tempus — honores,
 cara deum suboles, magnum Iovis incrementum !
 Aspice convexo nutantem pondere mundum, 50
 terrasque tractusque maris caelumque profundum !
 Aspice, venturo laetentur ut omnia saeclo !

O mihi tam longae maneat pars ultima vitae,
 spiritus et quantum sat erit tua dicere facta !
 Non me carminibus vincet nec Thracius Orpheus, 55
 nec Linus, huic mater quamvis atque huic pater adsit,
 Orphei Calliopea, Lino formosus Apollo,
 Pan etiam, Arcadia mecum si iudice certet,
 Pan etiam Arcadia dicat se iudice victum.

Incipe, parve puer, risu cognoscere matrem, 60
 matri longa decem tulerunt fastidia menses.
 Incipe, parve puer, cui non risere parentes,
 nec deus hunc mensa, dea nec dignata cubili est.

56 vincat. R.

57 Caliopea, formosus. R.

58 cubileist. R.

ECLOGUE V.

IN form, this is an expansion of the first Idyl of Theocritus, which sings the death of the shepherd Daphnis. In meaning, however, it has been held (though perhaps on too slight grounds) to be allegorical, celebrating the apotheosis of Julius Cæsar, which was confirmed by a solemn act passed B.C. 42. In the former part of the poem, the shepherd Mopsus bewails the death of Daphnis; in the latter, Menalcas (representing Virgil) recounts Daphnis' welcome among the gods, and the rites paid to him as a divinity.

MENALCAS. MOPSUS.

CUR non, Mopse, boni quoniam convenimus ambo,
tu calamos inflare levis, ego dicere versus,
hic corylis mixtas inter consedimus ulmos?

Mo. Tu maior; tibi me est æquum parere, Menalca,
sive sub incertas zephyris motantibus umbras, 5
sive antro potius succedimus: aspice, ut antrum
silvestris raris sparsit labrusca racemis.

Me. Montibus in nostris solus tibi certat Amyntas.

Mo. Quid, si idem certet Phoebum superare canendo?

Me. Incipe, Mopse, prior, si quos aut Phyllidis ignes, 10
aut Alconis habes laudes, aut iurgia Codri:
incipere, pascentis servabit Tityrus hædos.

Mo. Immo hæc, in viridi nuper quæ cortice fagi
carmina descripsi et modulans alterna notavi,
experiar, tu deinde iubeto ut certet Amyntas. 15

Me. Lenta salix quantum pallenti cedit olivæ,
puniceis humilis quantum saliunca rosetis,
iudicio nostro tantum tibi cedit Amyntas.

Sed tu desine plura, puer; successimus antro.

Mo. Extinctum nymphae crudeli funere Daphnim 20
flebant; vos coryli testes et flumina nymphis;
cum, complexa sui corpus miserabile nati,
atque deos atque astra vocat crudelia mater.

3 *considimus.* H.5 *sephyris.* R.6 *mutantibus.* H.

Non ulli pastos illis egere diebus
 frigida, Daphni, boves ad flumina ; nulla neque amnem 25
 libavit quadrupes, nec graminis attigit herbam.
 Daphni, tuum Poenos etiam ingemuisse leones
 interitum montesque feri silvaeque loquuntur.
 Daphnis et Armenias curru subiungere tigres
 instituit ; Daphnis thiasos inducere Bacchi, 30
 et foliis lentas intexere mollibus hastas.

Vitis ut arboribus decori est, ut vitibus uvae,
 ut gregibus tauri, segetes ut pinguibus arvis,
 tu decus omne tuis ! Postquam te fata tulerunt,
 ipsa Pales agros atque ipse reliquit Apollo. 35
 Grandia saepe quibus mandavimus hordea sulcis,
 infelix lolium et steriles nascuntur avenae ;
 pro molli viola, pro purpureo narcisso,
 carduus et spinis surgit paliurus acutis.

Spargite humum foliis, inducite fontibus umbras, 40
 pastores, mandat fieri sibi talia Daphnis ;
 et tumulum facite, et tumulo superaddite carmen :
 DAPHNIS EGO IN SILVIS HINC VSQUE AD SIDERA NOTVS
 FORMONSI PECORIS CVSTOS FORMONSIOR IPSE.

Me. Tale tuum carmen nobis, divine poëta, 45
 quale sopor fessis in gramine, quale per aestum
 dulcis aquae saliente sitim restinguere rivo :
 nec calamis solum aequiparas, sed voce magistrum.

[Fortunate puer, tu nunc eris alter ab illo.]
 nos tamen haec quocumque modo tibi nostra vicissim 50
 dicemus, Daphnimque tuum tollemus ad astra ;
 Daphnin ad astra feremus : amavit nos quoque Daphnis.

Mo. An quicquam nobis tali sit munere maius ?
 Et puer ipse fuit cantari dignus, et ista
 iam pridem Stimichon laudavit carmina nobis. 55

Me. Candidus insuetum miratur limen Olymпи,

28 locuntur. R. 38 purpurea. R. 39 carduos. R. 42 super addite. R.
 44 formosi. H. 45 nobis carmen. R. 49 omitted. R. 52 Daphnim. R.

sub pedibusque videt nubes et sidera Daphnis.
 Ergo alacris silvas et cetera rura voluptas
 Panaque pastoresque tenet, Dryadasque puellas ;
 nec lupus insidias pecori, nec retia cervis
 ulla dolum meditantur : amat bonus otia Daphnis.
 Ipsi laetitia voces ad sidera iactant
 intonsi montes ; ipsae iam carmina rupes,
 ipsa sonant arbusta : *Deus, deus ille, Menalca !*

60

Sis bonus O felixque tuis ! En quattuor aras :
 ecce duas tibi, Daphni, duas altaria Phoebō.
 Pocula bina novo spumantia lacte quotannis,
 craterasque duo statuam tibi pinguis olivi,
 et multo in primis hilarans convivia Baccho, —
 ante focum, si frigus erit, si messis, in umbra, —
 vina novum fundam calathis Ariusia nectar.
 Cantabunt mihi Damoetas et Lyctius Aegon ;
 saltantis satyros imitabitur Alpheisiboeus.

65

Haec tibi semper erunt, et cum solemnia vota
 reddemus Nymphis, et cum lustrabimus agros.
 Dum iuga montis aper, fluvios dum piscis amabit,
 dumque thymo pascentur apes, dum rore cicadae,
 semper honos nomenque tuum laudesque manebunt ;
 ut Baccho Cererique, tibi sic vota quotannis
 agricolae facient : damnabis tu quoque votis.

70

75

80

Mo. Quae tibi, quae tali reddam pro carmine dona ?
 Nam neque me tantum ven entis sibilus austri,
 nec percussa iuvant fluctu tam litora, nec quae
 saxosas inter decurrunt flumina valles.

Me. Hac te nos fragili donabimus ante cicuta :
 haec nos, *Formosum Corydon ardebat Alexim*,
 haec eadem docuit, *Cuium pecus, an Meliboei ?*

85

Mo. At tu sume pedum, quod, me cum saepe rogaret,
 non tulit Antigenes — et erat tum dignus amari —
 formosum paribus nodis atque aere, Menalca.

90

ECLOGUE VI.

IN B.C. 40, a new distribution of lands took place in North Italy, and Alfenus Varus, with the poet Cornelius Gallus, was appointed to carry it out (compare introduction to Ecl. ix.). At his request that the poet would sing some epic strain, Virgil sent him the following verses. He would fain, he says, have sung the heroic deeds of Varus; but Apollo checks his flight, and he introduces Silenus instead, who recounts a cycle of the old Greek myths, beginning with a materialistic view of the origin of things, — a favorite speculation with many at this period, Varus among the rest, as well as a favorite subject for poetical treatment with the ancients (cf. *Æ.* I., 740 et seq.).

PRIMA Syracosio dignata est ludere versu,
 nostra nec erubuit silvas habitare Thalia.
 Cum canerem reges et proelia, Cynthia aurem
 vellit, et admonuit: 'Pastorem, Tityre, pinguis
 pascere oportet ovis, deductum dicere carmen.'

5

Nunc ego — namque super tibi erunt, qui dicere laudes,
 Vare, tuas cupiant, et tristia condere bella —
 agrestem tenui meditabor arundine Musam.
 Non iniussa cano: si quis tamen haec quoque, si quis
 captus amore leget, te nostrae, Vare, myricae,
 te nemus omne canet; nec Phoebus gratior ulla est,
 quam sibi quae Vari praescripsit pagina nomen.

10

Pergite, Pierides! Chromis et Mnasyllus in antro
 Silenum pueri somno videre iacentem,
 inflatum hesterno venas, ut semper, Iaccho:
 serta procul tantum capiti delapsa iacebant,
 et gravis attrita pendebat cantharus ansa.

15

Adgressi — nam saepe senex spe carminis ambo
 luserat — iniciunt ipsis ex vincula sertis:
 addit se sociam, timidisque supervenit Aegle, —
 Aegle, Naiadum pulcherrima, — iamque videnti
 sanguineis frontem moris et tempora pingit.
 Ille dolum ridens, 'Quo vincula nectitis?' inquit;

20

² *Thalea.*⁸ *harundine. R.*¹¹ *ullast. R.*

‘ solvite me, pueri ; satis est potuisse videri :
 carmina, quae voltis, cognoscite ; carmina vobis, 25
 huic aliud mercedis erit : ’ simul incipit ipse.

Tum vero in numerum Faunosque ferasque videres
 ludere, tum rigidas motare cacumina quercus ;
 nec tantum Phoebo gaudet Parnasia rupes,
 nec tantum Rhodope miratur et Ismarus Orphea. 30

Namque canebat, uti magnum per inane coacta
 semina terrarumque animaeque marisque fuissent,
 et liquidi simul ignis ; ut his exordia primis
 omnia et ipse tener mundi concreverit orbis ;
 tum durare solum et discludere Nerea ponto 35
 coeperit, et rerum paulatim sumere formas ;
 iamque novum terrae stupeant lucescere solem,
 altius atque cadant submotis nubibus imbres ;
 incipiant silvae cum primum surgere, cumque
 rara per ignaros errent animalia montis. 40

Hinc lapides Pyrrhae iactos, Saturnia regna,
 Caucasiasque refert volucres, furtumque Promethei :
 his adiungit, Hylan nautae quo fonte relictum
 clamassent, ut litus *Hyla*, *Hyla* ! omne sonaret.

Et fortunatam, si numquam armenta fuissent, 45
 Pasiphaën nivei solatur amore iuveni.

Ah, virgo infelix, quae te dementia cepit !
 Proetides inplerunt falsis mugitibus agros :
 at non tam turpis pecudum tamen ulla secuta est
 concubitus, quamvis collo timuisset aratrum, 50
 et saepe in levi quaesisset cornua fronte.

Ah, virgo infelix, tu nunc in montibus erras :
 ille, latus niveum molli fultus hyacintho,
 illice sub nigra pallentis ruminat herbas,
 aut aliquam in magno sequitur grege. 55

[Claudite, nymphae,

Dictaeae nymphae, nemorum iam claudite saltus,
 si qua forte ferant oculis sese obvia nostris
 errabunda bovis vestigia ; forsitan illum,
 aut herba captum viridi, aut armenta secutum,
 perducant aliquae stabula ad Gortynia vaccae.

60

Tum canit Hesperidum miratam mala puellam ;
 tum Phaëthontides musco circumdat amaro
 corticis, atque solo proceras erigit alnos.

Tum canit, errantem Permessi ad flumina Gallum
 Aonas in montis ut duxerit una sororum,
 utque viro Phoebi chorus adsurrexerit omnis ;
 ut Linus haec illi, divino carmine pastor,
 floribus atque apio crinis ornatus amaro,
 dixerit : ' Hos tibi dant calamos, en accipe, Musae,
 Ascraeo quos ante seni, quibus ille solebat
 cantando rigidas deducere montibus ornos :
 his tibi Grynei nemoris dicatur origo,
 ne quis sit lucus, quo se plus iactet Apollo.'

65

70

Quid loquar aut Scyllam Nisi, quam fama secuta est
 candida succinctam latrantibus inguina monstros
 Dulichias vexasse rates, et gurgite in alto
 ah, timidos nautas canibus lacerasse marinis,
 aut ut mutatos Terei narraverit artus ;
 quas illi Philomela dapes, quae dona pararit,
 quo cursu deserta petiverit, et quibus ante
 infelix sua tecta supervolaverit alis ?

75

80

Omnia, quae, Phoebus quondam meditante, beatus
 audiit Eurotas, iussitque ediscere laurus,
 ille canit : pulsae referunt ad sidera valles ;
 cogere donec ovis stabulis numerumque referri
 iussit, et invito processit Vesper Olympo.

85

⁵⁶ *numphae.* R.⁶² *Phaethontidas.* *amarae.*⁷⁴ *est omitted.* R.⁵⁸ *forsitam.* R.

[R.

⁸⁰ *alle.* R.

ECLOGUE VII.

THIS is a strictly bucolic poem, imitated from the sixth Idyl of Theocritus. The herdsman Melibæus relates a contest in verse between the shepherds Corydon and Thyrsis with Daphnis for umpire. The scene is apparently laid in the pastoral region of North Italy. The date assigned to it is B.C. 38. •

MELIBÆUS. CORYDON. THYRSIS.

FORTE sub arguta consederat ilice Daphnis,
 compulerantque greges Corydon et Thyrsis in unum,
 Thyrsis ovis, Corydon distentas lacte capellas,
 ambo florentes aetatibus, Arcades ambo,
 et cantare pares, et respondere parati. 5

Huc mihi, dum teneras defendo a frigore myrtos,
 vir gregis ipse caper deerraverat ; atque ego Daphnim
 aspicio. Ille ubi me contra videt : ' Ocius ' inquit
 ' huc ades, O Meliboe, caper tibi salvus et haedi ;
 et, si quid cessare potes, requiesce sub umbra. 10
 Huc ipsi potum venient per prata iuvenci,
 hic viridis tenera praetexit arundine ripas
 Mincius, eque sacra resonant examina quercu.'

Quid facerem ? Neque ego Alcippen, nec Phyllida habebam,
 depulsos a lacte domi quae clauderet agnos, 15
 et certamen erat, Corydon cum Thyrside, magnum.
 Posthabui tamen illorum mea seria ludo :
 alternis igitur contendere versibus ambo
 coepere ; alternos Musae meminisse volebant.
 Hos Corydon, illos referebat in ordine Thyrsis. 20
 C. Nymphae, noster amor, Libethrides, aut mihi carmen,
 quale meo Codro, concedite : proxima Phoebi
 versibus ille facit ; aut, si non possumus omnes,
 hic arguta sacra pendebit fistula pinu.
 T. Pastores, hedera crescentem ornate poetam, 25

¹ *Daphnin.* H. ¹² *harundine.* R. ²⁵ *edera* (as always). R.

Arcades, invidia rumpantur ut ilia Codro ;
aut si ultra placitum laudarit, baccare frontem
cingite, ne vati noceat mala lingua futuro.

C. Saetosi caput hoc apri tibi, Delia, parvus
et ramosa Micon vivacis cornua cervi.

30

Si proprium hoc fuerit, levi de marmore tota,
puniceo stabis suras evincta coturno.

T. Sinum lactis et haec te liba, Priape, quotannis
exspectare sat est : custos es pauperis horti.

Nunc te marmoreum pro tempore fecimus ; at tu,
si fetura gregem suppleverit, aureus esto.

35

C. Nerine Galatea, thymo mihi dulcior Hyblae,
candidior cycnis, heder a formosior alba,
cum primum pasti repetent praesepia tauri,
si qua tui Corydonis habet te cura, venito.

40

T. Immo ego Sardoniis videar tibi amarior herbis,
horridior rusco, proiecta vilior alga,
si mihi non haec lux toto iam longior anno est.

Ite domum pasti, si quis pudor, ite iuvenci.

C. Muscosi fontes, et somno mollior herba,
et quae vos rara viridis tegit arbutus umbra,
solstitium pecori defendite ; iam venit aestas
torrida, iam lento turgent in palmite gemmae.

45

T. Hic focus et taedae pingues, hic plurimus ignis
semper, et adsidua postes fuligine nigri ;
hic tantum Boreae curamus frigora, quantum
aut numerum lupus, aut torrentia flumina ripas.

50

C. Stant et iuniperi, et castaneae hirsutae ;
strata iacent passim sua quaque sub arbore poma ;
omnia nunc rident : at si formosus Alexis
montibus his abeat, videas et flumina sicca.

55

T. Aret ager ; vitio moriens sitit aëris herba ;
Liber pampineas invidit collibus umbras :

27 *bacchare*.32 *coturno*, H.41 *Sardois*, H.29 *parvos* (as always after *v*). R.39 *praesaepia*, R.48 *laeto*, vulg.

Phyllidis adventu nostrae nemus omne virebit,
 Iuppiter et laeto descendet plurimus imbri. 60
C. Populus Alcidae gratissima, vitis Iaccho,
 formosae myrtus Veneri, sua laurea Phoebō ;
 Phyllis amat corylos : illas dum Phyllis amabit,
 nec myrtus vincet corylos, nec laurea Phoebi.
T. Fraxinus in silvis pulcherrima, pinus in hortis, 65
 populus in fluviis, abies in montibus altis :
 saepius at si me, Lycida formose, revisas,
 fraxinus in silvis cedat tibi, pinus in hortis.
M. Haec memini, et victum frustra contendere Thyrsim :
 ex illo Corydon Corydon est tempore nobis. 70

ECLOGUE VIII.

THIS poem — imitated from Theocritus — consists of two parts, sung in rivalry by the shepherds Damon and Alpheſibœus, whom the poet represents himself to have overheard. The first part tells the sorrows of a shepherd at the loss of his love (Idyl iii.). The last tells the magic arts employed by a maiden skilled in sorcery to win back the love of the inconstant Daphnis (Idyl ii.): hence the title sometimes given to it of *Pharmaceutria*, "The Sorceress." It is supposed to have been written in B.C. 39, and is inscribed to Pollio, whose military exploits are alluded to in vs. 6-13.

DAMON. ALPHEŒIBŒUS.

PASTORUM Musam Damonis et Alpheſibœi —
 immemor herbarum quos est mirata iuvenca
 certantis, quorum stupefactae carmine lynces,
 et mutata suos requierunt flumina cursus —
 Damonis Musam dicemus et Alpheſibœi. 5

Tu mihi seu magni superas iam saxa Timavi,
 sive oram Illyrici legis aequoris, en erit umquam
 ille dies, mihi cum liceat tua dicere facta?
 En erit ut liceat totum mihi ferre per orbem
 sola Sophocleo tua carmina digna coturno? 10

68 *corulos.* R.68 *pulcherrima.* H.

A te principium, tibi desinam : accipe iussis
carmina coepta tuis, atque hanc sine tempora circum
inter victrices hederam tibi serpere laurus.

Frigida vix caelo noctis decesserat umbra,
cum ros in tenera pecori gratissimus herba, 15
incumbens tereti Damon sic coepit olivae.

D. Nascere, praeque diem veniens age, Lucifer, alnum,
coniugis indigno Nisae deceptus amore
dum queror, et divos, quamquam nil testibus illis
profeci, extrema moriens tamen adloquor hora. 20

Incipe Maenalios mecum, mea tibia, versus.
Maenalus argutumque nemus pinosque loquentis
semper habet ; semper pastorum ille audit amores,
Panaque, qui primus calamos non passus inertis.

Incipe Maenalios mecum, mea tibia, versus. 25
Mopso Nisa datur : quid non speremus amantes ?
Iungentur iam grypes equis, aevoque sequenti
cum canibus timidi venient ad pocula dammae.
Mopse, novas incide faces : tibi ducitur uxor ;
sparge, marite, nuces : tibi deserit Hesperus Oetam. 30

Incipe Maenalios mecum, mea tibia, versus.
O digno coniuncta viro, dum despicias omnes,
dumque tibi est odio mea fistula, dumque capellae,
hirsutumque supercilium promissaque barba,
nec curare deum credis mortalia quemquam ! 35

Incipe Maenalios mecum, mea tibia, versus.
Saepibus in nostris parvam te roscida mala —
dux ego vester eram — vidi cum matre legentem.
Alter ab undecimo tum me iam acceperat annus ;
iam fragilis poteram ab terra contingere ramos. 40
Ut vidi, ut perii ! Ut me malus abstulit error !

Incipe Maenalios mecum, mea tibia, versus.
Nunc scio, quid sit Amor : duris in cotibus illum

¹¹ *desinet.* H. ²⁰ *adloquar.* R. ²⁷ *gryphes.* H.

¹⁴ *coelo.* H.

²⁸ *incipe*, etc., inserted bet. 28 and 29.

aut Tmaros, aut Rhodope, aut extremi Garamantes,
nec generis nostri puerum nec sanguinis edunt. 45

Incipe Maenalios mecum, mea tibia, versus.
Saevus Amor docuit natorum sanguine matrem
commaculare manus ; crudelis tu quoque, mater :
crudelis mater magis, an puer improbus ille ?
Improbus ille puer ; crudelis tu quoque, mater. 50

Incipe Maenalios mecum, mea tibia, versus.
Nunc et ovis ultro fugiat lupo ; aurea durae
mala ferant quercus ; narcisso floreat alnus ;
pinguia corticibus sudent electra myricae ;
certent et cycnis ululae ; sit Tityrus Orpheus, 55
Orpheus in silvis, inter delphinas Arion.

Incipe Maenalios mecum, mea tibia, versus.
Omnia vel medium fiant mare : vivite, silvae !
Praeceptis aërii specula de montis in undas
deferar ; extremum hoc munus morientis habeto. 60
Desine Maenalios, iam desine, tibia, versus.

Haec Damon : vos, quae responderit Alpheſiboeus,
dicite, Pierides ; non omnia possumus omnes.
A. Effer aquam, et molli cinge haec altaria vitta,
verbenasque adole pinguis et mascula tura, 65
coniugis ut magicis sanos avertere sacris
experiar sensus : nihil hic nisi carmina desunt.
Ducite ab urbe domum, mea carmina, ducite Daphnim.

Carmina vel caelo possunt deducere Lunam ;
carminibus Circe socios mutavit Ulixi ; 70
frigidus in pratis cantando rumpitur anguis.
Ducite ab urbe domum, mea carmina, ducite Daphnim.

Terna tibi haec primum triplici diversa colore
licia circumdo, terque haec altaria circum
effigiem duco : numero deus impare gaudet. 75
Ducite ab urbe domum, mea carmina, ducite Daphnim.

⁴⁸ commacolare. R.⁵⁰ omitted. R.⁵⁸ fiat. R.⁴⁹ at. R.⁶⁸ Daphnin (as always). H.

Necte tribus nodis ternos, Amarylli, colores,
necte, Amarylli, modo, et *Veneris* dic *vincula necto*.
Ducite ab urbe domum, mea carmina, ducite Daphnim.

Limus ut hic durescit et haec ut cera liquescit 80
uno eodemque igni, sic nostro Daphnis amore.
Sparge molam, et fragilis incende bitumine laurus.
Daphnis me malus urit, ego hanc in Daphnide laurum.
Ducite ab urbe domum, mea carmina, ducite Daphnim.

Talis amor Daphnim, qualis cum fessa iuvenum 85
per nemora atque altos quaerendo bucula lucos
propter aquae rivum viridi procumbit in ulva,
perdita, nec serae meminit decedere nocti,
talis amor teneat, nec sit mihi cura mederi.
Ducite ab urbe domum, mea carmina, ducite Daphnim. 90

Has olim exuvias mihi perfidus ille reliquit,
pignora cara sui, quae nunc ego limine in ipso,
terra, tibi mando ; debent haec pignora Daphnim.
Ducite ab urbe domum, mea carmina, ducite Daphnim.

Has herbas atque haec Ponto mihi lecta venena 95
ipse dedit Moeris ; nascuntur plurima Ponto.
His ego saepe lupum fieri et se condere silvis
Moerim, saepe animas imis excire sepulcris,
atque satas alio vidi traducere messis.
Ducite ab urbe domum, mea carmina, ducite Daphnim. 100

Fer cineres, Amarylli, foras, rivoque fluenti
transque caput iace, nec respexeris : his ego Daphnim
adgrediar ; nihil ille deos, nil carmina curat.
Ducite ab urbe domum, mea carmina, ducite Daphnim.

Aspice, corripuit tremulis altaria flammis 105
sponte sua, dum ferre moror, einis ipse : bonum sit !
Nescio quid certe est, et Hylas in limine latrat.
Credimus, an, qui amant, ipsi sibi somnia fingunt ?
Parcite, ab urbe venit, iam carmina, parcite, Daphnis.

ECLOGUE IX.

IN the second distribution of Italian lands (B.C. 40), Virgil's farm had been assigned to a centurion Arrius ; and in resisting his claims — relying on the promise of Augustus — Virgil appears to have been treated brutally by the rude soldier, and fled to Rome in danger of his life. Mæris, who here represents the poet's *villicus*, or steward, tells the story of this cruelty, in a dialogue with a neighboring shepherd, Lycidas. Menalcas, who is here referred to as an adept in song, is Virgil himself. The quotations of verse interspersed are mostly free translations of passages in Theocritus, perhaps from unpublished works.

LYCIDAS. MÆRIS.

QUO te, Moeri, pedes, an, quo via ducit, in urbem?

M. O Lycida, vivi pervenimus, advena nostri
(quod numquam veriti sumus) ut possessor agelli
diceret: 'Haec mea sunt; veteres migrate coloni!'

Nunc victi, tristes, quoniam Fors omnia versat, 5
hos illi — quod nec vertat bene — mittimus haedos.

L. Certe equidem audieram, qua se subducere colles
incipiunt, mollique iugum demittere clivo,
usque ad aquam et veteres (iam fracta cacumina) fagos
omnia carminibus vestrum servasse Menalcan. 10

M. Audieras, et fama fuit; sed carmina tantum
nostra valent, Lycida, tela inter Martia, quantum
Chaonias dicunt aquila veniente columbas.

Quod nisi me quacumque novas incidere lites
ante sinistra cava monuisset ab ilice cornix, 15
nec tuus hic Moeris, nec viveret ipse Menalcas.

L. Heu, cadit in quemquam tantum scelus? Heu, tua nobis
paene simul tecum solatia rapta, Menalca?

Quis caneret nymphas; quis humum florentibus herbis
spargeret, aut viridi fontes induceret umbra? 20
Vel quae sublegi tacitus tibi carmina nuper,
cum te ad delicias ferres, Amaryllida, nostras?

*Tityre, dum redeo—brevis est via—pascere capellas,
et potum pastas age, Tityre, et inter agendum
occursare capro, cornu ferit ille, caveto.*

25

*M. Immo haec, quae Varo necdum perfecta canebat :
Vare, tuum nomen, superet modo Mantua nobis—
Mantua, vae miserae nimium vicina Cremonae—
cantantes sublime ferent ad sidera cycni.*

*L. Sic tua Cyrneas fugiant examina taxos ;
sic cytiso pastae distendant ubera vaccae !*

30

*Incipe, si quid habes : et me fecere poetam
Pierides ; sunt et mihi carmina ; me quoque dicunt
vatem pastores ; sed non ego credulus illis.*

*Nam neque adhuc Vario videor, nec dicere Cinna
digna, sed argutos inter strepere anser olores.*

35

*M. Id quidem ago et tacitus, Lycida, mecum ipse volui
si valeam meminisse ; neque est ignobile carmen :*

*Huc ades, O Galatea ; quis est nam ludus in undis ?
Hic ver purpureum ; varios hic flumina circum
fundit humus flores ; hic candida populus antro
imminet, et lentae texunt umbracula vites.*

40

Huc ades : insani feriant sine litora fluctus.

*L. Quid, quae te pura solum sub nocte canentem
audieram ? Numeros memini, si verba tenerem.*

45

*M. Daphni, quid antiquos signorum suspicis ortus ?
Ecce Dionaei processit Caesaris astrum,
astrum, quo segetes gauderent frugibus, et quo
duceret apricis in collibus uva colorem.*

Insere, Daphni, piros : carpent tua poma nepotes.

50

*Omnia fert aetas, animum quoque : saepe ego longos
cantando puerum memini me condere soles :
nunc oblita mihi tot carmina ; vox quoque Moerim
iam fugit ipsa ; lupi Moerim videre priores.
Sed tamen ista satis referet tibi saepe Menalcas.*

55

L. Causando nostros in longum ducis amores :
 et nunc omne tibi stratum silet aequor, et omnes,
 aspice, ventosi ceciderunt murmuris aurae.
 Hinc adeo media est nobis via ; namque sepulcrum
 incipit adparere Bianoris : hic ubi densas
 agricolae stringunt frondes, hic, Moeri, canamus ;
 hic haedos deponere : tamen veniemus in urbem.
 Aut si, nox pluviam ne colligat ante, veremur,
 cantantes licet usque (minus via laedit) eamus ;
 cantantes ut eamus, ego hoc te fasce levabo.
M. Desine plura, puer, et quod nunc instat agamus :
 carmina tum melius, cum venerit ipse, canemus.

60

65

ECLOGUE X.

THE elegiac poet Cornelius Gallus, a friend of Virgil, had been despatched (apparently) to defend the Italian waters from the freebooting squadron of Sextus Pompey. In his absence, his mistress—here spoken of under the name Lycoris—had been unfaithful to him, and had followed a soldier of Agrippa's army into Gaul (B.C. 37); and he requested of Virgil a pastoral poem, which might have the good luck to win him back his love. The poem is a free imitation of the first idyl of Theocritus.

EXTREMUM hunc, Arethusa, mihi concede laborem :
 pauca meo Gallo, sed quae legat ipsa Lycoris,
 carmina sunt dicenda : neget quis carmina Gallo ?
 Sic tibi, cum fluctus subterlabere Sicanos,
 Doris amara suam non intermisceat undam.
 Incipe ; sollicitos Galli dicamus amores,
 dum tenera attendent simae virgulta capellae.
 Non canimus surdis ; respondent omnia silvae.
 Quae nemora, aut qui vos saltus habuere, puellae
 Naïdes, indigno cum Gallus amore peribat ?
 Nam neque Parnasi vobis iuga, nam neque Pindi

5

10

ulla moram fecere, neque Aoniae Aganippe.

Illum etiam lauri, etiam flevire myricae.

Pinifer illum etiam sola sub rupe iacentem

Maenalus, et gelidi fleverunt saxa Lycæi.

15

Stant et oves circum ; — nostri nec poenitet illas,

nec te poeniteat pecoris, divine poëta ; —

et formosus ovis ad flumina pavit Adonis ;

venit et upilio ; tardi venere subulci ;

uvidus hiberna venit de glande Menalcas.

20

Omnes *Unde amor iste* rogant *tibi* ? Venit Apollo :

'Galle, quid insanis?' inquit ; 'tua cura Lycoris

perque nives alium perque horrida castra secuta est.'

Venit et agresti capitis Silvanus honore,

florentis ferulas et grandia lilia quassans.

25

Pan deus Arcadiae venit, quem vidimus ipsi

sanguineis ebuli bacis minioque rubentem.

'Ecquis erit modus?' inquit ; 'Amor non talia curat ;

nec lacrimis crudelis Amor, nec gramina rivis,

nec cytiso saturantur apes, nec fronde capellae.'

30

Tristis at ille : 'Tamen cantabitis, Arcades' inquit

'montibus haec vestris : soli cantare periti

Arcades. O mihi tum quam molliter ossa quiescant,

vestra meos olim si fistula dicat amores !

Atque utinam ex vobis unus, vestrique fuisset

35

aut custos gregis, aut maturae vinitor uvæ !

Certe, sive mihi Phillis, sive esset Amyntas,

seu quicumque furor — quid tum, si fuscus Amyntas ;

et nigrae violae sunt et vaccinia nigra —

mecum inter salices lenta sub vite iaceret ;

40

serta mihi Phyllis legeret, cantaret Amyntas.

'Hic gelidi fontes, hic mollia prata, Lycori,

hic nemus ; hic ipso tecum consumerer aevo.

Nunc insanus amor duri me Martis in armis

¹² *Aonie*. H.

¹⁷ omitted. R.

¹⁹ *bulci*. H.

²⁸ *secutast*. R.

tela inter media atque adversos detinet hostes : 45

tu procul a patria (nec sit mihi credere tantum !)

Alpinas, ah dura, nives et frigora Rheni

me sine sola vides : ah, te ne frigora laedant !

Ah, tibi ne teneras glacies secet aspera plantas !

‘Ibo, et, Chalcidico quae sunt mihi condita versu 50
carmina, pastoris Siculi modulabor avena.

Certum est in silvis, inter spelaea ferarum
malle pati, tenerisque meos incidere amores
arboribus ; crescent illae, crescetis, amores.

‘Interea mixtis lustrabo Maenala nymphis, 55
aut acris venabor apros : non me ulla vetabunt
frigora Parthenios canibus circumdare saltus.

Iam mihi per rupes videor lucosque sonantis
ire ; libet Partho torquere Cydonia cornu
spicula : — tamquam haec sit nostri medicina furoris, 60
aut deus ille malis hominum mitescere discat !

‘Iam neque hamadryades rursus nec carmina nobis
ipsa placent ; ipsae rursus concedite silvae.
Non illum nostri possunt mutare labores,
nec si frigoribus mediis Hebrumque bibamus, 65
Sithoniasque nives hiemis subeamus aquosae,
nec si, cum moriens alta liber aret in ulmo,
Aethiopum versemus ovis sub sidere Cancri.
Omnia vincit Amor ; et nos cedamus Amori.’

Haec sat erit, divae, vestrum cecinisse poëtam, 70
dum sedet et gracili fiscellam textit hibisco,
Pierides ; vos haec facietis maxima Gallo —
Gallo, cuius amor tantum mihi crescit in horas,
quantum vere novo viridis se subicit alnus.

Surgamus : solet esse gravis cantantibus umbra ; 75
iuniperi gravis umbra ; nocent et frugibus umbrae.
Ite domum saturae, venit Hesperus, ite capellae !

⁵² *spelea*. R.

⁶² *amadryades*. R.

⁶² ⁶³ *rusum*. R. ; *rursum*. H.

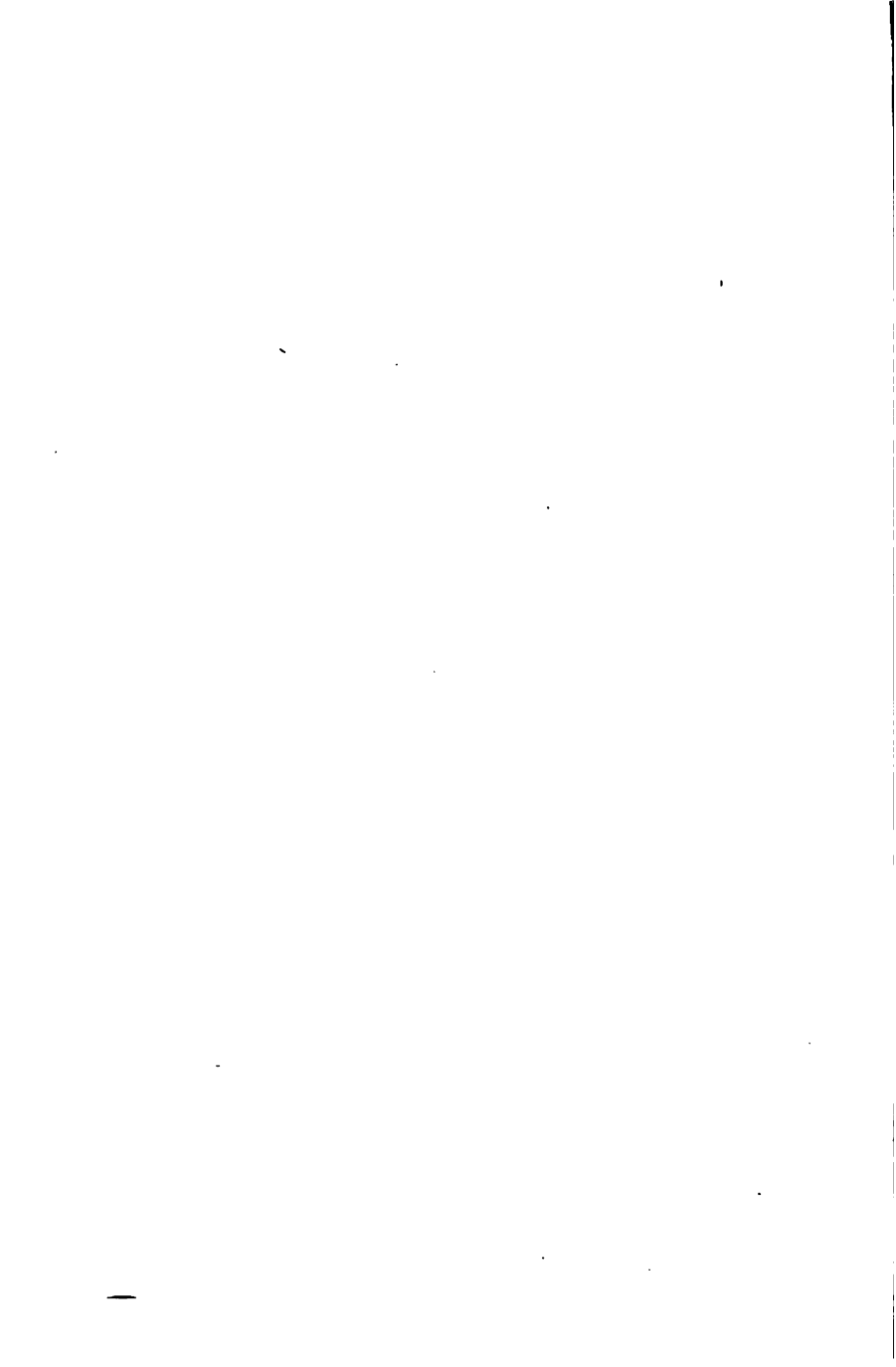
⁵⁶ *acres*. H.

⁷⁴ *subjicit*. H.



THE ÆNEID

BOOKS I.-VI.



THE EPIC OF ÆNEAS.

THE Æneid has stood for many centuries as a model of Epic Poetry. Properly speaking, however, an Epic consists of a body of immemorial tradition, which has taken form in the mind and language of a people; and which, while the traditions were yet living and believed in, has been worked up in a single poem, or group of poems, whose antiquity and national character have made them, in some sense, sacred books. This is what the poems of Homer were to the Greeks, the Mahabharata and Ramayana to the Hindoos, and the Niebelungen to the Germans.

The Æneid is an Epic in a very different sense, — in what, for the sake of distinction, may be called the literary sense. Though it has the foundation of traditions, and all the divine machinery of the true Epic, yet the traditions are no longer living; the divine machinery is no longer a matter of belief. The traditions are dug out by antiquarian research. The machinery is manufactured to order, as it were, in a modern workshop. Many of the incidents are labored invention, while the whole is written with a definite purpose, as a work of art. These things put it in a widely different class from the Iliad and Odyssey, which serve in some sense as its models, and with which it has been oftenest compared.

Still the purpose for which it was written distinguishes it clearly from other artificial Epics and raises it more nearly to the level of the Epic proper. It was not written merely as a work of art, nor from a casual poetic inspiration. It is the product of a patriotic national sentiment and a belief in the divine origin and destiny of the Roman State. It is said that the poem was written at the request of Augustus. But it is no mere flattery of a reigning house. The supremacy of the Julian family was identified in the mind of the poet and his readers with the culmination of the Roman State in victory and peace, the predestined consummation of ages of vicissitudes and struggles.

The subject of the *Æneid* is the destruction of Troy, the seven years' wandering of Æneas, and his settlement in Italy, with the wars raised against him by the native princes, all of which events finally resulted in the establishment of the city of Rome. The line of tradition followed by Virgil was somewhat as follows: The city of Troy had for many ages been under the special care of the gods. Its walls had been built by Poseidon (*Neptune*) and Apollo, and were impregnable, except under the conditions strictly prescribed by the edict of the gods. Prince Ganymede had been borne by an eagle to Olympus to serve as cupbearer at the celestial banquets. Tithonus, brother of Priam, was the husband of Eos (*Aurora*). Priam and Anchises had both in their youth been renowned for beauty.

But the royal house had fallen into the oriental vices of luxury and treachery. Laomedon, father of Priam, had incensed the hero Hercules by withholding the sacred horses, the promised reward for the rescue of his daughter, and was slain by the hand of Telamon. The royal palace had become a seraglio, where Priam's fifty sons, by his numerous wives, made one great pampered household. Hector, the eldest, was noble, patriotic, and brave. But Paris was vain and false. His mother Hecuba had dreamed that she bore a firebrand; and at birth he was exposed to perish in the forests of Mount Ida. Being preserved, and living as a shepherd on the mountain, he was visited by the three great goddesses—Hera (*Juno*), Pallas, and Aphrodite—to award the prize of beauty among them, the golden apple of discord. His reward for bestowing the prize on Venus should be the most beautiful of living women for his bride. This was Helen, wife of Menelaus, king of Sparta, daughter of Zeus (*Jupiter*) and Leda; and a wrong to her was to be revenged by all the heroes and chiefs of Greece, who had been her suitors. Paris visited Sparta, "with flower-embroidered raiment and bright in gold," and carried her away to Troy. Hence the famous ten years' siege, and the destruction of the sacred city.

About the tale of Troy had gathered a vast body of legendary adventure, contained in the "Cyclic Poets," the festal Odes, the Attic Tragedies, and above all in the great Homeric poems, the *ILIAD* and *ODYSSEY*. The *Iliad* is but an episode of the war. It tells the disasters which befell the Grecian

army from the wrath of Achilles, its most famous champion, against Agamemnon, brother of Menelaus, and leader of the host. Achilles' absence brings the other heroes to the front, — the aged Nestor, wisest of men; Idomeneus of Crete; the wily Odysseus (*Ulysses*), king of Ithaca; Ajax Oileus; the mightier Ajax, son of Telamon; his brother Teucer; and Diomed (Tydides), youngest and bravest of them all; with the sons of Atreus, Menelaus and Agamemnon, "lord of men." The poem ends with the death and burial of Hector, the noblest champion of Troy, who is slain by Achilles in revenge for the death of his friend Patroclus. The return of Ulysses to Ithaca, after his long wanderings, is the subject of the *Odyssey*; which contains also the story of the capture of Troy by the stratagem of the wooden horse, and the fate of several others of the Grecian chiefs beside Ulysses.

Among the various and conflicting traditions, there was a story that Æneas, after escaping from the sack of Troy, had taken refuge in Italy. How old this tradition was, and whence it was derived, is uncertain. It is not found in Homer or the Cyclic poets, or in any Greek form. The story, including the episode of Dido, is treated by Nævius (B.C. 235), who could hardly have invented it. It was alluded to by Ennius (born B.C. 240), and had been adopted as a favorite theory before the time of Augustus. Virgil supplements it with details drawn from local tradition, and with many of his own manufacture; and in this way has connected the imperial times with the age of gods and heroes, and formed a sort of background on which the later history is briefly sketched.

BOOK I.—THE LANDING IN AFRICA.

THE wrath of Juno, jealous for the glory of Carthage, compels the long wanderings of Æneas, and detains the Trojan exiles from destined Italy (vv. 1–33). She beholds them glad on their voyage, and solicits Æolus, god of winds, to overwhelm them with a tempest: the storm bursts forth (34–91). The Trojan fleet is scattered and in peril: but Neptune lifts his head and stills the waves (92–156). Æneas, with seven ships, reaches the coast of Africa, where he finds food and rest (157–222). Jupiter comforts Venus by promise of the coming glories of Rome, and sends Mercury to move the Tyrian colonists to hospitality (223–304). Æneas, with Achates,

is met by Venus in the guise of a huntress, who tells him of Dido's flight from Tyre and her founding of a city on the African shore, and then directs him to the rising towers of Carthage, first making them invisible by a miraculous mist (305-417). He admires the new city; sees in the temple of Juno the pictured story of the Trojan war; and at length (still unseen) beholds Queen Dido, attended by some of his own companions whom he thought lost, who come as envoys from the scattered ships (418-519). The appeal of the shipwrecked men moves the compassion of Dido: upon which the mist dissolves, and Æneas appears before the queen (520-593). He declares himself, recounts his losses, and greets his restored companions: Dido receives him to royal hospitality in her halls (594-642). Achates is despatched to the fleet for the young Ascanius; but, by a stratagem of Venus, the god Cupid is brought instead, disguised in the likeness of the boy prince: at the banquet he inspires in the queen a fatal passion for Æneas (643-722). The night passes in feasting and song, when Dido requests of Æneas the connected story of his wanderings (723-756).

ARMA virumque cano, Troiae qui primus ab oris
 Italiam, fato profugus, Laviniaque venit
 litora, multum ille et terris iactatus et alto
 vi superum saevae memorem Iunonis ob iram;
 multa quoque et bello passus, dum conderet urbem, 5
 inferretque deos Latio, genus unde Latinum,
 Albanique patres, atque altae moenia Romae.

Musa, mihi causas memora, quo numine laeso,
 quidve dolens, regina deum tot volvere casus
 insignem pietate virum, tot adire labores 10
 impulerit. Tantaene animis caelestibus irae?

URBS antiqua fuit, Tyrii tenuere coloni,
 Karthago, Italiam contra Tiberinaque longe
 ostia, dives opum studiisque asperrima belli;
 quam Iuno fertur terris magis omnibus unam 15
 posthabita coluisse Samo; hic illius arma,
 hic currus fuit; hoc regnum dea gentibus esse,
 si qua fata sinant, iam tum tenditque fovetque.
 Progeniem sed enim Troiano a sanguine duci

audierat, Tyrias olim quae verteret arces ;
 hinc populum late regem belloque superbum
 venturum excidio Libyae : sic volvere Parcas.
 Id metuens, veterisque memor Saturnia belli,
 prima quod ad Troiam pro caris gesserat Argis —
 necdum etiam causae irarum saevique dolores
 exciderant animo : manet alta mente repostum
 iudicium Paridis spretaeque iniuria formae,
 et genus invisum, et rapti Ganymedis honores.

His accensa super, iactatos aequore toto
 Troas, reliquias Danaum atque immitis Achilli,
 arcebat longe Latio, multosque per annos
 errabant, acti fati, maria omnia circum.
 Tantaе molis erat Romanam condere gentem !

Vix e conspectu Siculae telluris in altum
 vela dabant laeti, et spumas salis aere ruebant,
 cum Iuno, aeternum servans sub pectore volnus,
 haec secum : ‘ Mene incepto desistere victam,
 nec posse Italia Teucrorum avertere regem ?
 Quippe vetor fati. Pallasne exurere classem
 Argivom atque ipsos potuit submergere ponto,
 unius ob noxam et furias Aiacis Oilei ?

Ipsa, Iovis rapidum iaculata e nubibus ignem,
 disiecitque rates evertitque aequora ventis,
 illum expirantem transfixo pectore flammam
 turbine corripuit scopuloque infixit acuto.
 Ast ego, quae divom incedo regina, Iovisque
 et soror et coniunx, una cum gente tot annos
 bella gero ! Et quisquam numen Iunonis adoret
 praeterea, aut supplex aris imponet honorem ? ’

Talia flammato secum dea corde volutans
 nimborum in patriam, loca feta furentibus austris,
 Aeoliam venit. Hic vasto rex Aeolus antro
 luctantes ventos tempestatesque sonoras

imperio premit ac vinclis et carcere frenat.

Illi indignantes magno cum murmure montis 55

circum claustra fremunt ; celsa sedet Aeolus arce
sceptra tenens, mollitque animos et temperat iras.

Ni faciat, maria ac terras caelumque profundum
quippe ferant rapidi secum verrantque per auras.

Sed pater omnipotens speluncis abdidit atris, 60

hoc metuens, molemque et montis insuper altos
imposuit, regemque dedit, qui foedere certo
et premere et laxas sciret dare iussus habenas.

Ad quem tum Iuno supplex his vocibus usa est :

‘ Aeole, namque tibi divom pater atque hominum rex 65

et mulcere dedit fluctus et tollere vento,
gens inimica mihi Tyrrhenum navigat aequor,

Ilium in Italiam portans victosque Penates :

incute vim ventis submersasque obrue puppes,
aut age diversos et disice corpora ponto. 70

Sunt mihi bis septem praestanti corpore nymphae,

quarum quae forma pulcherrima Deïopea,

conubio iungam stabili propriamque dicabo,

omnis ut tecum meritis pro talibus annos

exigat, et pulchra faciat te prole parentem.’ 75

Aeolus haec contra : ‘ Tuus, O regina, quid optes
explorare labor ; mihi iussa capessere fas est.

Tu mihi, quodcumque hoc regni, tu sceptra Iovemque

concilias, tu das epulis accumbere divom,

nimborumque facis tempestatumque potentem.’ 80

Haec ubi dicta, cavum conversa cuspide montem

impulit in latus : ac venti, velut agmine facto,

qua data porta, ruunt et terras turbine perflant.

Incubere mari, totumque a sedibus imis

una Eurusque Notusque ruunt creberque procellis 85

Africus, et vastos volvunt ad litora fluctus.

⁵⁵ *coelum*. H.

⁷⁵ *conubio*. H.

⁸¹ *cavom*. R.

⁷⁰ *disiice*. H. *dissice*. R.

⁷⁵ *pulcra*. H.

⁸⁶ *volvunt*. R., and always *o* after *v*.

Insequitur clamorque virum stridorque rudentum.
 Eripiunt subito nubes caelumque diemque
 Teucrorum ex oculis ; ponto nox incubat atra.
 Intonuere poli, et crebris micat ignibus aether,
 praesentemque viris intentant omnia mortem.

90

Extemplo Aeneae solvuntur frigore membra :
 ingemit, et duplicis tendens ad sidera palmas
 talia voce refert : ' O terque quaterque beati,
 quis ante ora patrum Troiae sub moenibus altis
 contigit oppetere ! O Danaum fortissime gentis
 Tydide ! Mene Iliacis occumbere campis
 non potuisse, tuaque animam hanc effundere dextra,
 saevus ubi Aeacidæ telo iacet Hector, ubi ingens
 Sarpedon, ubi tot Simoïs correpta sub undis
 scuta virum galeasque et fortia corpora volvit ?'

95

100

Talia iactanti stridens Aquilone procella
 velum adversa ferit, fluctusque ad sidera tollit.
 Franguntur remi ; tum prora avertit, et undis
 dat latus ; insequitur cumulo praeruptus aquae mons.
 Hi summo in fluctu pendent ; his unda dehiscens
 terram inter fluctus aperit ; furit aestus arenis.

105

Tris Notus abreptas in saxa latentia torquet—
 saxa vocant Itali mediis quae in fluctibus aras—
 dorsum immane mari summo ; tris Euris ab alto
 in brevia et Syrtis urguet, miserabile visu,
 inliditque vadis atque aggere cingit arenae.

110

Unam, quae Lycios fidumque vehebat Oronten,
 ipsius ante oculos ingens a vertice pontus
 in puppim ferit : excutitur pronusque magister
 volvitur in caput ; ast illam ter fluctus ibidem
 torquet agens circum, et rapidus vorat aequore vortex.
 Adparent rari nantes in gurgite vasto,
 arma virum, tabulaeque, et Troïa gaza per undas.

115

92 solvuntur. R.

100 correpta. H.

107 112 arenis. R.

Iam validam Ilionei navem, iam fortis Achatī,
et qua vectus Abas, et qua grandaevus Aletes,
vicit hiemps; laxis laterum compagibus omnes
accipiunt inimicum imbrem, rimisque fatiscunt. 120

Interea magno misceri murmure pontum,
emissamque hiemem sensit Neptunus, et imis 125
stagna refusa vadis, graviter commotus; et alto
prospiciens, summa placidum caput extulit unda.
Disiectam Aeneae toto videt aequore classem,
fluctibus oppressos Troas caelique ruina,
nec latuere doli fratrem Iunonis et irae. 130

Eurum ad se Zephyrumque vocat, dehinc talia fatur:

‘Tantane vos generis tenuit fiducia vestri?
Iam caelum terramque meo sine numine, venti,
miscere, et tantas audetis tollere moles?
Quos ego — sed motos praestat componere fluctus. 135
Post mihi non simili poena commissa luētis.
Maturate fugam, regique haec dicite vestro:
non illi imperium pelagi saevumque tridentem,
sed mihi sorte datum. Tenet ille immania saxa,
vestras, Eure, domos; illa se iactet in aula 140
Aeolus, et clauso ventorum carcere regnet.’

Sic ait, et dicto citius tumida aequora placat,
collectasque fugat nubes, solemque reducit.
Cymothoë simul et Triton adnixus acuto
detrudunt navis scopulo; levat ipse tridenti; 145
et vastas aperit syrtis, et temperat aequor,
atque rotis summas levibus perlabitur undas.
Ac veluti magno in populo cum saepe coërta est
seditio, saevitque animis ignobile volgus,
iamque faces et saxa volant — furor arma ministrat; 150
tum, pietate gravem ac meritis si forte virum quem
conspexere, silent, arrectisque auribus adstant;

120 *Achate. H.*122 *hiems. H.*128 *saevom. R.*121 *grandaevos. R.*148 *cohorta.*

ille regit dictis animos, et pectora mulcet, —
 sic cunctus pelagi cecidit fragor, aequora postquam
 prospiciens genitor caeloque invectus aperto
 flectit equos, curruque volans dat lora secundo.

155

Defessi Aeneadae, quae proxima litora, cursu
 contendunt petere, et Libyae vertuntur ad oras.
 Est in secessu longo locus : insula portum
 efficit obiectu laterum, quibus omnis ab alto
 frangitur inque sinus scindit sese unda reductos.

160

Hinc atque hinc vastae rupes geminique minantur
 in caelum scopuli, quorum sub vertice late
 aequora tuta silent ; tum silvis scaena coruscis
 desuper horrentique atrum nemus imminet umbra.

165

Fronte sub adversa scopulis pendentibus antrum,
 intus aquae dulces vivoque sedilia saxo,
 nympharum domus : hic fessas non vincula navis
 ulla tenent, unco non alligat ancora moysu.

Huc septem Aeneas collectis navibus omni
 ex numero subit ; ac magno telluris amore
 egressi optata potiuntur Troës arena,
 et sale tabentis artus in litore ponunt.

170

Ac primum silici scintillam excudit Achates,
 succipitque ignem foliis, atque arida circum
 nutrimenta dedit, rapuitque in fomite flammam.

175

Tum Cererem corruptam undis Cerealiaque arma
 expediunt fessi rerum, frugesque receptas
 et torrere parant flammis et frangere saxo.

Aeneas scopulum interea conscendit, et omnem
 prospectum late pelago petit, Anthea si quem
 iactatum vento videat Phrygiasque biremis,
 aut Capyn, aut celsis in puppibus arma Caïci.
 Navem in conspectu nullam, tris litore cervos
 prospicit errantis ; hos tota armenta sequuntur

180

185

153 *iste. H.*164 *scena. H.*176 *suscepit. Eds.*186 *sequuntur. R.*160 *effecit.*178 *harena. R.*181 *siquem. R.*

a tergo, et longum per vallis pascitur agmen.
 Constitit hic, arcumque manu celerisque sagittas
 corripuit, fidus quae tela gerebat Achates;
 ductoresque ipsos primum, capita alta ferentis
 cornibus arboreis, sternit, tum volgus, et omnem
 miscet agens telis nemora inter frondea turbam;
 nec prius absistit, quam septem ingentia victor
 corpora fundat humi, et numerum cum navibus aequet.

190

Hinc portum petit, et socios partitur in omnes.

Vina bonus quae deinde cadis onerarat Acestes
 litore Trinacrio dederatque abeuntibus heros,
 dividit, et dictis maerentia pectora mulcet:

195

‘O socii — neque enim ignari sumus ante malorum —

O passi graviora, dabit deus his quoque finem:

Vos et Scyllaeam rabiem penitusque sonantis

200

accestis scopulos, vos et Cyclopea saxa

experti: revocate animos, maestumque timorem

mittite: forsan et haec olim meminisse iuvabit.

Per varios casus, per tot discrimina rerum

tendimus in Latium; sedes ubi fata quietas

205

ostendunt; illic fas regna resurgere Troiae.

Durate, et vosmet rebus servate secundis.’

Talia voce refert, curisque ingentibus aeger
 spem vultu simulat, premit altum corde dolorem.

Illi se praedae accingunt, dapibusque futuris;

210

tergora deripiunt costis et viscera nudant;

pars in frusta secant veribusque trementia figunt;

litore aëna locant alii, flammisque ministrant.

Tum victu revocant vires, fusique per herbam

implentur veteris Bacchi pinguisque ferinae.

215

Postquam exempta fames epulis mensaeque remotae,

amissos longo socios sermone requirunt,

spemque metumque inter dubii, seu vivere credant,

sive extrema pati nec iam exaudire vocatos.

Praecipue pius Aeneas nunc acris Oronti,
nunc Amyci casum gemit et crudelia secum
fata Lyci, fortemque Gyan, fortemque Cloanthum.

220 7 3, 1

Et iam finis erat, cum Iuppiter aethere summo
despiciens mare velivolum terrasque iacentis
litoraue et latos populos, sic vertice caeli
constitit, et Libyae defixit lumina regnis.

225

Atque illum talis iactantem pectore curas
tristior et lacrimis oculos suffusa nitentis
adloquitur Venus: 'O qui res hominumque deumpque
aeternis regis imperiis, et fulmine terres,

230

quid meus Aeneas in te committere tantum,
quid Troës potuere, quibus, tot funera passis,
cunctus ob Italiam terrarum clauditur orbis?

Certe hinc Romanos olim, volventibus annis,
hinc fore ductores, revocato a sanguine Teucri,
qui mare, qui terras omni ditione tenerent,
pollicitus, quae te, genitor, sententia vertit?

235

Hoc equidem occasum Troiae tristisque ruinas
solabar, fatis contraria fata rependens;
nunc eadem fortuna viros tot casibus actos
insequitur. Quem das finem, rex magne, laborum?

240

Antenor potuit, mediis elapsus Achivis,
Illyricos penetrare sinus, atque intima tutus
regna Liburnorum, et fontem superare Timavi,
unde per ora novem vasto cum murmure montis
it mare proruptum et pelago premit arva sonanti.

245

Hic tamen ille urbem Patavi sedesque locavit
Teucrorum, et genti nomen dedit, armaque fixit
Troia; nunc placida compostus pace quiescit:
nos, tua progenies, caeli quibus adnuis arcem,
navibus (infandum!) amissis, unius ob iram
prodimur atque Italis longe disiungimur oris.

250

Hic pietatis honos? Sic nos in scepra reponis?

Olli subridens hominum sator atque deorum,
 voltu, quo caelum tempestatesquē serenat, 255
 oscula libavit natae, dehinc talia fatur :
 ‘ Parce metu, Cytherea : manent immota tuorum
 fata tibi ; cernes urbem et promissa Lavini
 moenia, sublimemque feres ad sidera caeli
 magnanimum Aenean ; neque me sententia vertit. 260
 Hic tibi (fabor enim, quando haec te cura remordet,
 longius et volvens fatorum arcana movebo)
 bellum ingens geret Italia, populosque feroces
 contundet, moresque viris et moenia ponet,
 tertia dum Latio regnantem viderit aestas, 265
 ternaque transierint Rutulis hiberna subactis.
 At puer Ascanius, cui nunc cognomen Iulo
 additur, — Ilus erat, dum res stetit Ilia regno, —
 triginta magnos volvendis mensibus orbis
 imperio explebit, regnumque ab sede Lavini 270
 transferet, et longam multa vi munit Albam.
 Hic iam ter centum totos regnabitur annos
 gente sub Hectorea, donec regina sacerdos,
 Marte gravis, geminam partu dabit Ilia prolem.
 Inde lupae fulvo nutricis tegmine laetus 275
 Romulus excipiet gentem, et Mavortia condet
 moenia, Romanosque suo de nomine dicet.
 His ego nec metas rerum nec tempora pono ;
 imperium sine fine dedi. Quin aspera Iuno,
 quae mare nunc terrasque metu caelumque fatigat, 280
 consilia in melius referet, mecumque fovebit
 Romanos rerum dominos gentemque togatam :
 sic placitum. Veniet lustris labentibus aetas,
 cum domus Assaraci Phthiam clarasque Mycenae
 servitio premet, ac victis dominabitur Argis. 285
 Nascetur pulchra Troianus origine Caesar,
 imperium Oceano, famam qui terminet astris, —

Iulius, a magno demissum nomen Iulo.

Hunc tu olim caelo, spoliis Orientis onustum,

/i accipēs secūra ; vocabitur hic quoque votis. 290

Aspera tūm positis mitescent saecula bellis ;

cana Fides, et Vesta, Remo cum fratre Quirinus,

iura dabunt ; dirae ferro et compagibus artis

claudentur Belli portae ; Furor impius intus,

saeva sedens super arma, et centum vinctus aënis 295

post tergum nodis, fremet horridus ore cruento.'

Haec ait, et Maia genitum demittit ab alto,

ut terrae, utque novae pateant Karthaginis arces

hospitio Teucris, ne fati nescia Dido

finibus arceret : volat ille per aëra magnum 300

remigio alarum, ac Libyae citus adstitit oris.

Et iam iussa facit, ponuntque ferocia Poeni

corda volente deo ; in primis regina quietum

accipit in Teucros animum mentemque benignam.

At pius Aeneas, per noctem plurima volvens, 305

ut primum lux alma data est, exire locosque

explorare novos, quas vento accesserit oras,

qui teneant, nam inculta videt, hominesne feraene,

quaerere constituit, sociisque exacta referre.

Classem in convexo nemorum sub rupe cavata 310

arboribus clausam circum atque horrentibus umbris

occulit ; ipse uno graditur comitatus Achate,

bina manu lato crispans hastilia ferro.

Cui mater media sese tulit obvia silva,

virginis os habitumque gerens, et virginis arma 315

Spartanae, vel qualis equos Threïssa fatigat

Harpalyce, volucremque fuga praevertitur Hebrum.

Namque umēris de moreabilem suspenderat arcum

venatrix, dederatque comam diffundere ventis,

nuda genu, nodoque sinus collecta fluentis. 320

Ae prior, 'Heus' inquit 'iuvenes, monstrate mearum

vidistis si quam hic errantem forte sororum,
succinctam pharetra et maculosae tegmine lyncis,
aut spumantis apri cursum clamore prementem.'

Sic Venus ; et Veneris contra sic filius orsus : 325
' Nulla tuarum audita mihi neque visa sororum —
O quam te memorem, virgo ? Namque haud tibi voltus
mortalis, nec vox hominem sonat : O, dea certe —
an Phoebi soror ? an nymphae sanguinis una ? —
sis felix, nostrumque leves, quaecumque, laborem, 330
et, quo sub caelo tandem, quibus orbis in oris
iactemur, doceas. Ignari hominumque locorumque
erramus, vento huc vastis et fluctibus acti :
multa tibi ante aras nostra cadet hostia dextra.'

Tum Venus : ' Haud equidem tali me dignor honore ; 335
virginibus Tyriis mos est gestare pharetram,
purpureoque alte suras vincire cothurno.
Punica regna vides, Tyrios et Agenoris urbem ;
sed fines Libyci, genus intractabile bello.
Imperium Dido Tyria regit urbe profecta, 340
germanum fugiens. Longa est iniuria, longae
ambages ; sed summa sequar fastigia rerum.

' Huic coniunx Sychaeus erat, ditissimus agri
Phoenicum, et magno miserae dilectus amore,
cui pater intactam dederat, primisque iugarat 345
ominibus. Sed regna Tyri germanus habebat
Pygmalion, scelere ante alios immanior omnes.
Quos inter medius venit furor. Ille Sychaeum
impius ante aras, atque auri caecus amore,
clam ferro incautum superat, securus amorum 350
germanae ; factumque diu celavit, et aegram,
multa malus simulans, vana spe lusit amantem.
Ipsa sed in somnis inhumati venit imago
coniugis, ora modis attollens pallida miris,

828 *pharetram*. R.825 *hant*. R.827 *cothurno*. R.829 *set* (and always). R.843 *auri*. R.

crudeles aras traiectaque pectora ferro 355

nudavit, caecumque domus scelus omne retexit.

Tum celerare fugam patriaue excedere suadet,

auxiliumque viae veteres tellure recludit

thesauros, ignotum argenti pondus et auri.

His commota fugam Dido sociosque parabat : 360

conveniunt, quibus aut odium crudele tyranni

aut metus acer erat ; navis, quae forte paratae,

corripiunt, onerantque auro : portantur avari

Pygmalionis opes pelago ; dux femina facti.

Devenere locos, ubi nunc ingentia cernis 365

moenia surgentemque novae Karthaginis arcem,

mercaturae solum, facti de nomine Byrsam,

taurino quantum possent circumdare tergo.

Sed vos qui tandem, quibus aut venistis ab oris,

quove tenetis iter ?' Quaerenti talibus ille 370

suspiciens, imoque trahens a pectore vocem :

'O dea, si prima repetens ab origine pergam,

et vacet annalis nostrorum audire laborum,

ante diem clauso componat Vesper Olympo.

Nos Troia antiqua, si vestras forte per auris 375

Troiae nomen iit, diversa per aequora vectos

forte sua Libycis tempestas adpulit oris.

Sum pius Aeneas, raptos qui ex hoste Penates

classe veho mecum, fama super aethera notus.

Italiam quaero patriam et genus ab Iove summo. 380

Bis denis Phrygium conscendi navibus aequor,

matre dea monstrante viam, data fata secutus ;

vix septem convolsae undis Euroque supersunt.

Ipse ignotus, egens, Libyae deserta peragro,

Europa atque Asia pulsus.' Nec plura querentem 385

passa Venus medio sic interfata dolore est :

'Quisquis es, haud, credo, invisus caelestibus auras

359 *thesauros*. R.

365 *cernes*. R.

374 *componet*. R.

387 *haut* (and always). R.

vitalis carpis, Tyriam qui adveneris urbem.

Perge modo, atque hinc te reginae ad limina perfer.

Namque tibi reduces socios classemque relatam 390

nuntio, et in tutum versis aquilonibus actam,

ni frustra augurium vani docuere parentes.

Aspice bis senos laetantis agmine cynos,

aetheria quos lapsa plaga Iovis ales aperto

turbabat caelo; nunc terras ordine longo 395

aut capere, aut captas iam despectare videntur:

ut reduces illi ludunt stridentibus alis,

et coëtu cinxere polum, cantusque dedere,

haud aliter puppesque tuae pubesque tuorum

aut portum tenet aut pleno subit ostia velo. 400

Perge modo, et, qua te ducit via, dirige gressum.'

Dixit, et avertens rosea cervice refulsit,

ambrosiaequae comae divinum vertice odorem

spiravere, pedes vestis defluxit ad imos,

et vera incessu patuit dea. Ille ubi matrem 405

adgnovit, tali fugientem est voce secutus:

'Quid natum totiens, crudelis tu quoque, falsis

ludis imaginibus? Cur dextrae iungere dextram

non datur, ac veras audire et reddere voces?'

Talibus incusat, gressumque ad moenia tendit: 410

at Venus obscuro gradientes aëre saepsit,

et multo nebulae circum dea fudit amictu,

cernere ne quis eos, neu quis contingere posset,

molirive moram, aut veniendi poscere causas.

Ipsa Paphum sublimis abijt, sedesque revisit 415

laeta suas, ubi templum illi, centumque Sabaeo

ture calcent arae, sertisque recentibus halant.

Corripuere viam interea, qua semita monstrat.

Iamque ascendebant collem, qui plurimus urbi

imminet, adversasque adspectat desuper arces. 420

398 *aspice*. H.

401 *derige*. R.

396 *capros*. R.

407 *toties*. H.

Miratur molem Aeneas, magalia quondam,
miratur portas strepitumque et strata viarum.

Instant ardentes Tyrii pars ducere muros,
molirique arcem et manibus subvolvere saxa,
pars optare locum tecto et concludere sulco.

425

[Iura magistratusque legunt sanctumque senatum ;]

hic portus alii effodiunt ; hic alta theatri
fundamenta locant alii, immanisque columnas
rupibus excidunt, scaenis decora alta futuris.

Qualis apes aestate nova per florea rura
exercet sub sole labor, cum gentis adultos
educunt fetus, aut cum liquentia mella

430

stipant et dulci distendunt nectare cellas,
aut onera accipiunt venientum, aut agmine facto
ignavom fucos pecus a praeseptibus arcent :

435

fervet opus, redolentque thymo fragrantia mella.
' O fortunati, quorum iam moenia surgunt !'

Aeneas ait, et fastigia suspicit urbis.

Infert se saeptus nebula, mirabile dictu,
per medios, miscetque viris, neque cernitur ulli.

440

Lucus in urbe fuit media, laetissimus umbra,
quo primum iactati undis et turbine Poeni
effodere loco signum, quod regia Iuno
monstrarat, caput acris equi ; sic nam fore bello
egregiam et facilem victu per saecula gentem.

445

Hic templum Iunoni ingens Sidonia Dido
condebatur, donis opulentum et numine divae,
aerea cui gradibus surgebant limina, nexaeque
aere trabes, foribus cardo stridebat aënis.

Hoc primum in luco nova res oblata timorem
leniit, hic primum Aeneas sperare salutem
ausus, et adflictis melius confidere rebus.

450

Namque sub ingenti lustrat dum singula templo,
reginam opperiens, dum, quae fortuna sit urbi,

artificumque manus inter se operumque laborem 455
 miratur, videt Iliacas ex ordine pugnās,
 bellaque iam fama totum volgata per orbem,
 Atridas, Priamumque, et saevum ambobus Achillem.
 Constitit, et lacrimans, ' Quis iam locus ' inquit ' Achate,
 quae regio in terris nostri non plena laboris? ' 460
 En Priamus ! Sunt hic etiam sua praemia laudi ;
 sunt lacrimae rerum et mentem mortalia tangunt.
 Solve metus ; feret haec aliquam tibi fama salutem.'
 Sic ait, atque animum pictura pascit inani,
 multa gemens, largoque umectat flumine voltum. 465

Namque videbat, uti bellantes Pergama circum
 hac fugerent Graii, premeret Troiana iuventus,
 hac Phryges, instaret curru cristatus Achilles.
 Nec procul hinc Rhesi niveis tentoria velis 470
 agnoscit lacrimans, primo quae prodita somno
 Tydides multa vastabat caede cruentus,
 ardentisque avertit equos in castra, prius quam
 pabula gustassent Troiae Xanthumque bibissent.
 Parte alia fugiens amissis Troilus armis,
 infelix puer atque impar congressus Achilli, 475
 fertur equis, curruque haeret resupinus inani,
 lora tenens tamen ; huic cervixque comaeque trahuntur
 per terram, et versa pulvis inscribitur hasta.
 Interea ad templum non aequae Palladis ibant
 crinibus Iliades passis peplumque ferebant, 480
 suppliciter tristes et tunsae pectora palmis ;
 diva solo fixos oculos aversa tenebat.
 Ter circum Iliacos raptaverat Hectora muros,
 exanimumque auro corpus vendebat Achilles.
 Tum vero ingentem gemitum dat pectore ab imo, 485
 ut spolia, ut currus, utque ipsum corpus amici,
 tendentemque manus Priamum conspexit inermis.
 Se quoque principibus permixtum agnovit Achivis,

Eoasque acies et nigri Memnonis arma.

Ducit Amazonidum lunatis agmina peltis

490

Penthesilea furens, mediisque in milibus ardet,

aurea subnectens exsertae cingula mammae,

bellatrix, audetque viris concurrere virgo.

Haec dum Dardanio Aeneae miranda videntur,

dum stupet, obtutuque haeret defixus in uno,

495

regina ad templum, forma pulcherrima Dido,

incessit magna iuvenum stipante caterva.

Qualis in Eurotae ripis aut per iuga Cynthi

exercet Diana choros, quam mille secutae

hinc atque hinc glomerantur oreades ; illa pharetram

500

fert umero, gradiensque deas supereminet omnis :

Latonae tacitum pertemptant gaudia pectus :

talis erat Dido, talem se laeta ferebat

per medios, instans operi regnisque futuris.

Tum foribus divae, media testudine templi,

505

saepta armis, solioque alte subnixa resedit.

Iura dabat legesque viris, operumque laborem

partibus aequabat iustis, aut sorte trahebat :

cum subito Aeneas concursu accedere magno

Anthea Sergestumque videt fortemque Cloanthum,

510

Teucrorumque alios, ater quos aequore turbo

dispulerat penitusque alias avexerat oras.

Obstipuit simul ipse simul percussus Achates

laetitiaque metuque ; avidi coniungere dextras

ardebant ; sed res animos incognita turbat.

515

Dissipulant, et nube cava speculantur amicti,

quae fortuna viris, classem quo litore linquant,

quid veniant ; cunctis nam lecti navibus ibant,

orantes veniam, et templum clamore petebant.

Postquam introgressi et coram data copia fandi,

520

maxumus Ilioneus placido sic pectore coepit :

‘ O Regina, novam cui condere Iuppiter urbem

iustitiaque dedit gentis frenare superbas,
Troes te miseri, ventis maria omnia vecti,
oramus, prohibe infandos a navibus ignis, 525
parce pio generi, et propius res aspice nostras.

Non nos aut ferro Libycos populare Penatis
venimus, aut raptas ad litora vertere praedas ;
non ea vis animo, nec tanta superbia victis.

Est locus, Hesperiam Grai cognomine dicunt, 530
terra antiqua, potens armis atque ubere glaebae ;
Oenotri coluere viri ; nunc fama minores
Italiam dixisse ducis de nomine gentem.

Hic cursus fuit :

cum subito adsurgens fluctu nimbosus Orion 535
in vada caeca tulit, penitusque procacibus austris
perque undas, superante salo, perque invia saxa
dispulit ; huc pauci vestris adnavimus oris.

Quod genus hoc hominum ? Quaeve hunc tam barbara morem
permittit patria ? Hospitio prohibemur arenae ; 540
bella ciēt, primaque vetant consistere terra.

Si genus humanum et mortalia temnitis arma
at sperate deos memores fandi atque nefandi.

‘ Rex erat Aeneas nobis, quo iustior alter,
nec pietate fuit, nec bello maior et armis. 545

Quem si fata virum servant, si vescitur aura
aetheria, neque adhuc crudelibus occubat umbris,
non metus ; officio nec te certasse priorem
poeniteat. Sunt et Siculis regionibus urbes
arvae, Troianoque a sanguine clarus Acestes. 550

Quassatam ventis liceat subducere classem,
et silvis aptare trabes et stringere remos :
si datur Italiam, sociis et rege recepto,
tendere, ut Italiam laeti Latiumque petamus ;
sin assumpta salus, et te, pater optume Teucrum, 555
pontus habet Lybiae, nec spes iam restat Iuli,

at freta Sicaniae saltem sedesque paratas,
unde huc advecti, regemque petamus Acesten.'

Talibus Ilioneus ; cuncti simul ore fremebant
Dardanidae.

560

Tum breviter Dido, voltum demissa, profatur :
'Solvite corde metum, Teucri, secludite curas.
Res dura et regni novitas me talia cogunt
moliri, et late finis custode tueri.

Quis genus Aeneadam, quis Troiae nesciat urbem,
virtutesque virosque, aut tanti incendia belli ?
Non obtusa adeo gestamus pectora Poeni,
nec tam aversus equos Tyria Sol iungit ab urbe.

565

Seu vos Hesperiam magnam Saturniaque arva,
sive Erycis finis regemque optatis Acesten,

570

auxilio tutos dimittam, opibusque iuvabo.
Voltis et his mecum pariter considerare regnis ;
urbem quam statuo vestra est, subducite navis ;

[Tros Tyriusque mihi nullo discrimine agetur.

Atque utinam rex ipse Noto compulsus eodem
adforet Aeneas ! Equidem per litora certos
dimittam et Libyae lustrare extrema iubebo,
si quibus eiectus silvis aut urbibus errat.'

575

His animum arrecti dictis et fortis Achates
et pater Aeneas iamdudum erumpere nubem
ardebant. Prior Aenean compellat Achates :

580

'Nate dea, quae nunc animo sententia surgit ?
omnia tuta vides, classem sociosque receptos.
Unus abest, medio in fluctu quem vidimus ipsi
submersum ; dictis respondent cetera matris.'

585

Vix ea fatus erat, cum circumfusa repente
scindit se nubes et in aethera purgat apertum.

Restitit Aeneas claraque in luce refulsit,
os umerosque deo similis ; namque ipsa decoram
caesariem nato genetrix lumenque iuventae
purpureum et laetos oculis adflarat honores :

590

quale manus addunt ebori decus, aut ubi flavo
argentum Pariusve lapis circumdatur auro.

Tum sic reginam adloquitur, cunctisque repente

improvisus ait : ' Coram, quem quaeritis, adsum,
Troïus Aeneas, Lybicus ereptus ab undis.

595

O sola infandos Troiae miserata labores,
quae nos, reliquias Danaum, terraeque marisque
omnibus exhaustos iam casibus, omnium egenos,
urbe, domo, socias, grates persolvere dignas
non opis est nostrae, Dido, nec quicquid ubique est
gentis Dardaniae, magnum quae sparsa per orbem.

600

Di tibi, si qua pius respectant numina, si quid
usquam iustitia est et mens sibi conscia recti,
praemia digna ferant. Quae te tam laeta tulerunt
saecula? Qui tanti talem genuere parentes?

605

In freta dum fluvii current, dum montibus umbrae
lustrabunt convexa, polus dum sidera pascet,
semper honos nomenque tuum laudesque manebunt,
quae me cumque vocant terrae.' Sic fatus, amicum
Ilionea petit dextra, laevaue Serestum,
post alios, fortemque Gyan fortemque Cloanthum.

610

Obstipuit primo aspectu Sidonia Dido,
casu deinde viri tanto, et sic ore locuta est :

' Quis te, nate dea, per tanta pericula casus
insequitur? Quae vis immanibus applicat oris?
Tunc ille Aeneas, quem Dardanio Anchisae
alma Venus Phrygii genuit Simoëntis ad undam?
Atque equidem Teucrum memini Sidona venire
finibus expulsum patriis, nova regna petentem
auxilio Beli; genitor tum Belus opimam
vastabat Cyprum, et victor dicione tenebat.
Tempore iam ex illo casus mihi cognitus urbis
Troianae nomenque tuum regesque Pelasgi.

615

620

Ipse hostis Teucros insigni laude ferebat,

625

seque ortum antiqua Teucrorum ab stirpe volebat.

Quare agite, O tectis, iuvenes, succedite nostris.

Me quoque per multos similis fortuna labores
iactatam hac demum voluit consistere terra.

¶ Non ignara mali, miseris succurrere disco.'

630

Sic memorat ; simul Aenean in regia ducit

tecta, simul divom templis indicit honorem.

Nec minus interea sociis ad litora mittit

viginti tauros, magnorum horrentia centum

terga suum, pinguis centum cum matribus agnos,

635

munera laetitiamque dii.

At domus interior regali splendida luxu

instruitur, mediisque parant convivia tectis :

arte laboratae vestes ostroque superbo,

ingens argentum mensis, caelataque in auro

640

fortia facta patrum, series longissima rerum

per tot ducta viros antiqua ab origine gentis.

Aeneas (neque enim patrius consistere mentem

passus amor) rapidum ad navis praemittit Achaten,

Ascanio ferat haec, ipsumque ad moenia ducat ;

645

omnis in Ascanio cari stat cura parentis.

Munera praeterea, Iliacis erepta ruinis,

ferre iubet, pallam signis auroque rigentem,

et circumtextum croceo velamen acantho,

ornatus Argivae Helenae, quos illa Mycenis,

650

Pergama cum peteret inconcessosque hymenaeos,

extulerat, matris Leda mirabile donum :

praeterea sceptrum, Ilione quod gesserat olim,

maxima natarum Priami, colloque monile

bacatum, et duplicem gemmis auroque coronam.

655

Haec celerans ita ad naves tendebat Achates.

At Cytherea novas artes, nova pectore versat

consilia, ut faciem mutatus et ora Cupido

pro dulci Ascanio veniat, donisque furem

incendat reginam, atque ossibus implicet ignem ; 660
 quippe domum timet ambiguum Tyriosque bilinguis ;
 urit atrox Iuno, et sub noctem cura recursat.

Ergo his aligerum dictis adfatur Amorem :

‘Nate, meae vires, mea magna potentia solus,
 nate, patris summi qui tela Typhoia temnis, 665
 ad te confugio et supplex tua numina posco.

Frater ut Aeneas pelago tuus omnia circum
 litora iactetur odiis Iunonis iniquae,
 nota tibi, et nostro doluisti saepe dolore.

Hunc Phoenissa tenet Dido blandisque moratur 670
 vocibus ; et vereor, quo se Iunonia vertant
 hospitia ; haud tanto cessabit cardine rerum.

Quocirca capere ante dolis et cingere flamma
 reginam meditor, ne quo se numine mutet,
 sed magno Aeneae mecum teneatur amore. 675

Qua facere id possis, nostram nunc accipe mentem.

Regius accitu cari genitoris ad urbem

Sidoniam puer ire parat, mea maxima cura,
 dona ferens, pelago et flammis restantia Troiae :
 hunc ego sopitum somno super alta Cythera 680
 aut super Idalium sacrata sede recondam,

ne qua scire dolos mediusve occurrere possit.

Tu faciem illius noctem non amplius unam
 falle dolo, et notos pueri puer indue voltus,
 ut, cum te gremio accipiet laetissima Dido 685
 regalis inter mensas laticemque Lyaeum,
 cum dabit amplexus atque oscula dulcia figet,
 occultum inspires ignem fallasque veneno.’

Paret Amor dictis carae genetricis, et alas
 exiit, et gressu gaudens incedit Iuli. 690

At Venus Ascanio placidam per membra quietem
 inrigat, et totum gremio dea tollit in altos
 Idaliae lucos, ubi mollis amaracus illum

floribus et dulci adspirans complectitur umbra.

Iamque ibat dicto parens et dona Cupido 695

regia portabat Tyriis, duce laetus Achate.

Cum venit, aulaeis iam se regina superbis

aurea composuit sponda mediamque locavit.

Iam pater Aeneas et iam Troiana iuventus

conveniunt, stratoque super discumbitur ostro. 700

Dant famuli manibus lymphas, Cereremque canistris

expediunt, tonsisque ferunt mantelia villis.

Quinquaginta intus famulae, quibus ordine longam

cura penum struere, et flammis adolere Penatis ;

centum aliae totidemque pares aetate ministri, 705

qui dapibus mensas onerent et pocula ponant.

Nec non et Tyrii per limina laeta frequentes

convenere, toris iussi discumbere pictis.

Mirantur dona Aeneae, mirantur Iulum

flagrantisque dei voltus simulataque verba, 710

[pallamque et pictum croceo velamen acantho.]

Praecipue infelix, pesti devota futurae,

expleri mentem nequit ardescitque tuendo

Phoenissa, et pariter puero donisque movetur.

Ille ubi complexu Aeneae colloque pependit 715

et magnum falsi implevit genitoris amorem,

reginam petit : haec oculis, haec pectore toto

haeret et interdum gremio foveat, inscia Dido,

insidat quantus miserae deus ; at memor ille

matris Acidaliae paulatim abolere Sychaeum 720

incipit, et vivo temptat praevertere amore

iam pridem resides animos desuetaque corda.

Postquam prima quies epulis, mensaeque remotae,

crateras magnos statuunt et vina coronant.

Fit strepitus tectis, vocemque per ampla volutant 725

atria ; dependent lychni laquearibus aureis

incensi, et noctem flammis funalia vincunt.

Hic regina gravem gemmis auroque poposcit
implevitque mero pateram, quam Belus et omnes
a Belo soliti ; tum facta silentia tectis :

730

‘Iuppiter, hospitibus nam te dare iura loquuntur,
hunc laetum Tyriisque diem Troiaque profectis
esse velis, nostrosque huius meminisse minores.

Adsit laetitiae Bacchus dator, et bona Iuno ;
et vos, O, coetum, Tyrii, celebrate faventes.’

735

Dixit, et in mensam laticum libavit honorem,
primaque, libato, summo tenus attigit ore ;

tum Bitiae dedit increpitans ; ille impiger hausit
spumantem pateram, et pleno se proluit auro ;

post alii proceres. Cithara crinitus Iopas

740

personat aurata, docuit quem maximus Atlas.

Hic canit errantem lunam solisque labores ;

unde hominum genus et pecudes ; unde imber et ignes ;

Arcturum pluviasque Hyadas geminosque Triōnes ;

quid tantum Oceano properent se tingere soles

745

hiberni, vel quae tardis mora noctibus obstet.

Ingeminant plausu Tyrii, Troesque sequuntur.

Nec non et vario noctem sermone trahebat

infelix Dido, longumque bibebat amorem,

multa super Priamo rogitans, super Hectore multa ;

750

nunc quibus Aurorae venisset filius armis,

nunc quales Diomedis equi, nunc quantus Achilles.

‘Immo age, et a prima dic, hospes, origine nobis

insidias,’ inquit, ‘Danaum, casusque tuorum,

erroresque tuos ; nam te iam septima portat

755

omnibus errantem terris et fluctibus aestas.’

741 *Atlans. R.*

Atlans. R.

BOOK II. — THE FALL OF TROY.

ÆNEAS begins the tale: the Greeks, discouraged, had withdrawn to Tenedos, leaving the wooden horse, in which chosen warriors were hidden (vv. 1-39). Laocoön in vain protests against receiving it within the walls: meanwhile Sinon, pretending to have fled from the Greeks, is received in confidence by Priam, whom he persuades that the horse is a sacred offering to Minerva (40-198). Laocoön and his sons are destroyed by two monstrous serpents: the horse is brought with rejoicing into the city, and at night Sinon sets free the Grecian chiefs (199-267). The ghost of Hector appears to Æneas, and warns him to flee. The city is seen in flames: Æneas and his companions take arms (268-369). Victorious encounter with a party of Greeks: a disastrous conflict follows, and they come to Priam's palace (370-452). Defence and storming of the palace: the fate of Priam, slain by Pyrrhus, while vainly attempting to protect his son (453-558). Æneas returns to his own house — first meeting Helen, whom Venus warns him not to slay — and beholds in a vision the divinities who preside at the destruction of Troy (559-633). Anchises at first refuses to fly, but is encouraged by a divine omen (634-704). Æneas, bearing his father, and attended by his wife Creüsa, and his son, seeks escape; but, confused by a sudden alarm, loses Creüsa on the way (705-751). He seeks her in vain at his palace, which is now filled with the armed enemy; but she meets him in a vision and comforts him by assurance of her own deliverance from hostile hands. At dawn, he finds a numerous company escaped from the city, with whom he seeks the shelter of Mount Ida (752-804).

CONTICUERE omnes, intentique ora tenebant.
Inde toro pater Aeneas sic orsus ab alto:

Infandum, regina, iubes renovare dolorem,
Troianas ut opes et lamentabile regnum
eruerint Danai; quaeque ipse miserrima vidi, 5
et quorum pars magna fui. Quis talia fando
Myrmidonum Dolopumve aut duri miles Ulixi
temperet a lacrimis? Et iam nox umida caelo
praecipitat, suadentque cadentia sidera somnos.
Sed si tantus amor casus cognoscere nostros 10
et breviter Troiae supremum audire laborem,
quamquam animus meminisse horret, luctuque refugit,

incipiam. Fracti bello fatisque repulsi
ductores Danaum, tot iam labentibus annis,
instar montis equum divina Palladis arte
aedificant, sectaque intexunt abiete costas : 15
votum pro reditu simulant ; ea fama vagatur.
Huc delecta virum sortiti corpora furtim
includunt caeco lateri, penitusque cavernas
ingentis uterumque armato milite complent. 20

Est in conspectu Tenedos, notissima fama
insula, dives opum, Priami dum regna manebant,
nunc tantum sinus et statio male fida carinis :
huc se provecti deserto in litore condunt.
Nos abiisse rati et vento petiisse Mycenae : 25
ergo omnis longo solvit se Teucra luctu ;
panduntur portae ; iuvat ire et Dorica castra
desertosque videre locos litusque relictum.
Hic Dolopum manus, hic saevus tendebat Achilles ;
classibus hic locus ; hic acie certare solebant. 30
Pars stupet innuptae donum exitiale Minervae,
et molem mirantur equi ; primusque Thymoetes
duci intra muros hortatur et arce locari,
sive dolo, seu iam Trôïae sic fata ferebant.
At Capys, et quorum melior sententia menti, 35
aut pelago Danaum insidias suspectaque dona
praecipitare iubent, subiectisque urere flammis,
aut terebrare cavas uteri et temptare latebras.
Scinditur incertum studia in contraria volgus.

Primus ibi ante omnis, magna comitante caterva, 40
Laocoön ardens summa decurrit ab arce,
et procul : ' O miseri, quae tanta insania, cives ?
Creditis avectos hostis ? Aut ulla putatis
dona carere dolis Danaum ? Sic notus Ulixes ?
aut hoc inclusi ligno occultantur Achivi, 45
aut haec in nostros fabricata est machina muros

inspectura domos venturaque desuper urbi,
aut aliquis latet error ; equo ne credite, Teucri.
Quicquid id est, timeo Danaos et dona ferentis.⁶⁰
Sic fatus, validis ingentem viribus hastam
in latus inque feri curvam compagibus alvum
contorsit : stetit illa tremens, utroque recusso
insonuere cavae gemitumque dedere cavernae.
Et, si fata deum, si mens non laeva fuisset,
impulerat ferro Argolicas foedare latebras,
Troiaque, nunc stares, Priamique arx alta, maneres.⁵⁵

Ecce, manus iuvenem interea post terga revinctum
pastores magno ad regem clamore trahebant
Dardanidae, qui se ignotum venientibus ultro,
hoc ipsum ut strueret Troiamque aperiret Achivis,
obtulerat, fidens animi atque in utrumque paratus,
seu versare dolos, seu certae occumbere morti.
Undique visendi studio Troiana iuventus
circumfusa ruit, certantque inludere capto.
Accipe nunc Danaum insidias, et crimine ab uno
disce omnes.⁶⁵

Namque ut conspectu in medio turbatus, inermis
constitit atque oculis Phrygia agmina circumspexit :
‘ Heu, quae nunc tellus ’ inquit ‘ quae me aequora possunt
accipere ? Aut quid iam misero mihi denique restat,
cui neque apud Danaos usquam locus, et super ipsi
Dardanidae infensi poenas cum sanguine poscunt ? ’
Quo gemitu conversi animi, compressus et omnis
impetus. Hortamur fari ; quo sanguine cretus,
quidve ferat, memoret, quae sit fiducia capto.⁷⁵
[Ille haec, deposita tandem formidine, fatur :]

‘ Cuncta equidem tibi, Rex, fuerit quodcumque, fatebor
vera, inquit ; neque me Argolica de gente negabo :
hoc primum ; nec, si miserum Fortuna Sinonem

⁶⁰ stare ; ⁶¹ pos ;⁶¹ optulerat. R.⁷⁵ quive fuat. R. memores. R.⁷⁶ omit. R.

finxit, vanum etiam mendacemque improba finget.

80

Fando aliquod si forte tuas pervenit ad auris

Belidae nomen Palamedis et incluta fama

gloria, quem falsa sub prodicione Pelasgi

insontem infando indicio, quia bella vetabat,

demisere neci, nunc cassum lumine lugent.

85

Illi me comitem et consanguinitate propinquum

pauper in arma pater primis huc misit ab annis,

dum stabat regno incolumis regumque vigeat

consiliis, et nos aliquod nomenque decusque

gessimus. Invidia postquam pellacis Ulixi —

90

haud ignota loquor — superis concessit ab oris,

adflactus vitam in tenebris luctuque trahebam,

et casum insontis mecum indignabar amici.

Nec tacui demens, et me, fors si qua tulisset,

si patrios umquam remeassem victor ad Argos,

95

promisi ultorem, et verbis odia aspera movi.

Hinc mihi prima mali labes, hinc semper Ulixes

criminibus terrere novis, hinc spargere voces

in vulgum ambiguas, et quaerere conscius arma.

Nec requievit enim, donec, Calchante ministro —

100

sed quid ego haec autem nequiquam ingrata revolve?

Quidve moror, si omnis uno ordine habetis Achivos,

idque audire sat est? Iamdudum sumite poenas;

hoc Ithacus velit, et magno mercentur Atridae.'

Tum vero ardemus scitari et quaerere causas,

105

ignari scelerum tantorum artisque Pelasgae.

Prosequitur pavitans, et ficto pectore fatur:

'Saepe fugam Danaï Troia cupiere relicta

moliri, et longo fessi discedere bello;

fecissentque utinam! Saepe illos aspera ponti

110

interclusit hiemps, et terruit Auster euntis.

Praecipue, cum iam hic trabibus contextus acernis

staret equus, toto sonuerunt aethere nimbi.

Suspensi Eurypylum scitantem oracula Phoebi

mittimus, isque adytis haec tristia dicta reportat : 115

*Sanguine placastis ventos et virgine caesa,
cum primum Iliacas, Danai, venistis ad oras ;
sanguine quaerendi reditus, animaque litandum
Argolica.* Volgi quae vox ut venit ad auris,
obstipuerunt animi, gelidusque per ima cucurrit 120
ossa tremor, cui fata parent, quem poscat Apollo.

‘ Hic Ithacus vatem magno Calchanta tumultu
protrahit in medios ; quae sint ea numina divom,
flagitat : et mihi iam multi crudele caneant
artificis scelus, et taciti ventura videbant. 125

Bis quinos silet ille dies, tectusque recusat
prodere voce sua quemquam aut opponere morti.
Vix tandem, magnis Ithaci clamoribus actus,
composito rumpit vocem, et me destinat arae.
Adsensere omnes, et, quae sibi quisque timebat, 130
unius in miseri exitium conversa tulere.

Iamque dies infanda aderat ; mihi sacra parari,
et salsae fruges, et circum tempora vittae :
eripui, fateor, leto me, et vincula rupi,
limosoque lacu per noctem obscurus in ulva 135
delitui, dum vela darent, si forte dedissent.

Nec mihi iam patriam antiquam spes ulla videndi,
nec dulcis natos exoptatumque parentem ;
quos illi fors et poenas ob nostra reposcent
effugia, et culpam hanc miserorum morte piabunt. 140
Quod te per superos et conscia numina veri,
per si qua est quae restet adhuc mortalibus usquam
intemerata fides, oro, miserere laborum
tantorum, miserere animi non digna ferentis.’

His lacrimis vitam damus, et miserescimus ultro. 145

Ipse viro primus manicas atque arta levare
vincla iubet Priamus, dictisque ita fatur amicis :
‘ Quisquis es, amissos hinc iam obliviscere Graios ;

noster eris, mihiq̄ue haec edissere vera roganti :

Quo molem hanc immanis equi statuere ? Quis auctor ? 150

Quidve petunt ? Quae religio, aut quae machina belli ?

Dixerat. Ille, dolis instructus et arte Pelasga,
sustulit exutas vinclis ad sidera palmas :

‘ Vos, aeterni ignes, et non violabile vestrum
testor numen ’ ait ‘ vos arae ensesque nefandi, 155

quos fugi, vittaeque deum, quas hostia gessi :

fas mihi Graiorum sacrata resolvere iura,
fas odisse viros, atque omnia ferre sub auras,
si qua tegunt ; teneor patriae nec legibus ullis.

Tu modo promissis maneat, servataque seryes 160

Troia fidem, si vera feram, si magna rependam.

‘ Omnis spes Danaum et coepti fiducia belli

Palladis auxiliis semper stetit. Impius ex quo 165

Tydidēs sed enim scelerumque inventor Ulixēs,

fatale adgressi sacrato avellere templo 170

Palladium, caesis summae custodibus arcis,

corripuere sacram effigiem, manibusque cruentis

virgineas ausi divae contingere vittas ;

ex illo fluere ac retro sublapsa referri

spes Danaum, fractae vires, aversa deae mens. 175

Nec dubiis ea signa dedit Tritonia monstris.

Vix positum castris simulacrum, arsere coruscae

luminibus flammae arrectis, salsusque per artus

sudor iit, terque ipsa solo — mirabile dictu —

emicuit, parmamque ferens hastamque trementem. 175

‘ Extemplo temptanda fuga canit aequora Calchas,

nec posse Argolicis excindi Pergama telis,

omina ni repetant Argis, numenque reducant,

quod pelago et curvis secum avexere carinis.

Et nunc, quod patrias vento petiere Mycenās, 180

arma deosque parant comites, pelagoque remenso

improvisi aderunt : ita digerit omnia Calchas.

Hanc pro Palladio moniti, pro numine laeso
effigiem statuere, nefas quae triste piaret.

Hanc tamen immensam Calchas attollere molem

185

roboribus textis caeloque educere iussit,
ne recipi portis, aut duci in moenia possit,
neu populum antiqua sub religione tueri.

Nam si vestra manus violasset dona Minervae,
tum magnum exitium (quod di prius omen in ipsum
convertant !) Priami imperio Phrygibusque futurum ;
sin manibus vestris vestram ascendisset in urbem,
ultro Asiam magno Pelopea ad moenia bello
venturam, et nostros ea fata manere nepotes.'

190

Talibus insidiis periurique arte Sinonis
credita res, captique dolis lacrimisque coactis,
quos neque Tydides, nec Larissaeus Achilles,
non anni domuere decem, non mille carinae.

195

Hic aliud maius miseris multoque tremendum
obicitur magis, atque improvida pectora turbat.
Laocoön, ductus Neptuno sorte sacerdos,
sollemnis taurum ingentem mactabat ad aras.
Ecce autem gemini a Tenedo tranquilla per alta —
horresco referens — immensis orbibus angues
incumbunt pelago, pariterque ad litora tendunt ;
pectora quorum inter fluctus arrecta iubaeque
sanguineae superant undas ; pars cetera pontum
pone legit, sinuatque immensa volumine terga.
Fit sonitus spumante salo ; iamque arva tenebant,
ardentisque oculos suffecti sanguine et igni,
sibila lambebant linguis vibrantibus ora.

200

205

210

Diffugimus visu exsanguis : illi agmine certo
Laocoönta petunt ; et primum parva duorum
corpora natorum serpens amplexus uterque
implicat, et miseros morsu depascitur artus ;
post ipsum auxilio subeuntem ac tela ferentem

215

corripiunt, spirisque ligant ingentibus ; et iam
bis medium amplexi, bis collo squamea circum
terga dati, superant capite et cervicibus altis.

Ille simul manibus tendit divellere nodos, 220

perfusus sanie vittas atroque veneno,
clamores simul horrendos ad sidera tollit :

quales mugitus, fugit cum saucius aram
taurus, et incertam excussit cervice securim.

At gemini lapsu delubra ad summa dracones 225

effugiunt saevaeque petunt Tritonidis arcem,
sub pedibusque deae clipeique, sub orbe teguntur.

Tum vero tremefacta novus per pectora cunctis
insinuat pavor, et scelus expendisse merentem

Laocoönta ferunt, sacrum qui cuspide robur 230

laeserit, et tergo sceleratam intorserit hastam.

Ducendum ad sedes simulacrum orandaque divae
numina conclamant.

Dividimus muros et moenia pandimus urbis.

Accingunt omnes operi, pedibusque rotarum 235

subiciunt lapsus, et stuppea vincula collo

intendunt : scandit fatalis machina muros,

feta armis. Pueri circum innuptaeque puellae
sacra canunt, funemque manu contingere gaudent.

Illa subit, mediaeque minans inlabitur urbi. 240

O patria, O divom domus Ilium, et incluta bello

moenia Dardanidum, quater ipso in limine portae

substitit, atque utero sonitum quater arma dedere :

instamus tamen inmemores caecique furore,

et monstrum infelix sacrata sistimus arce. 245

Tunc etiam fatis aperit Cassandra futuris

ora, dei iussu non umquam credita Teucris.

Nos delubra deum miseri, quibus ultimus esset

ille dies, festa velamus fronde per urbem.

/ Vertitur interea caelum et ruit oceano nox, 250

involvens umbra magna terramque polumque

Myrmidonumque dolos ; fusi per moenia Teucri
 conticuere, sopor fessos complectitur artus :
 et iam Argiva phalanx instructis navibus ibat
 a Tenedo tacitae per amica silentia lunae
 litora nota petens, flammās cum regia puppis
 extulerat, fatisque deum defensūs iniquis
 inclusos utero Danaos et pinea furtim
 laxat claustra Sinon. Illos patefactus ad auras
 reddit equus, laetique cavo se robore promunt
 Thessandrus Sthenelusque duces, et dirus Ulixes,
 demissum lapsi per funem, Acamasque, Thoasque,
 Pelidesque Neoptolemus, primusque Machaon,
 et Menelaus, et ipse doli fabricator Epeos.

255

260

265

Invadunt urbem somno vinoque sepultam ;
 caeduntur vigiles, portisque patentibus omnis
 accipiunt socios atque agmina conscia iungunt.

Tempus erat, quo prima quies mortalibus aegris
 incipit, et dono divom gratissima serpit.

270

In somnis, ecce, ante oculos maestissimus Hector
 visus adesse mihi, largosque effundere fletus,
 raptatus bigis, ut quondam, aterque cruento
 pulvere, perque pedes traiectus lora tumentis.

Ei mihi, qualis erat, quantum mutatus ab illo

275

Hectore, qui redit exuvias indutus Achilli,
 vel Danaum Phrygios iaculatus puppibus ignis,
 squalentem barbam et concretos sanguine crinis
 volneraque illa gerens, quae circum plurima muros
 accepit patrios. Ultro flens ipse videbar

compellare virum et maestas expromere voces :

280

'O lux Dardaniae, spes O fidissima Teucrum,
 quae tantae tenuere morae ? Quibus Hector ab oris
 exspectate venis ? Ut te post multa tuorum
 funera, post varios hominumque urbisque labores
 defessi aspicimus ! Quae causa indigna serenos
 foedavit voltus ? Aut cur haec volnera cerno ?'

285

Ille nihil, nec me quaerentem vana moratur,
 sed graviter gemitus imo de pectore ducens,
 'Heu fuge, nate dea, teque his, ait, eripe flammis.
 Hostis habet muros; ruit alto a culmine Troia. 290
 Sat patriae Priamoque datum: si Pergama dextra
 defendi possent, etiam hac defensa fuissent.
 Sacra suosque tibi commendat Troia penatis:
 hos cape fatorum comites, his moenia quære
 magna, pererrato statues quae denique ponto.' 295
 Sic ait, et manibus vittas Vestamque potentem
 aeternumque adytis effert penetralibus ignem.

Diverso interea miscentur moenia luctu,
 et magis atque magis, quamquam secreta parentis
 Anchisae domus arboribusque oblecta recessit, 300
 clarescunt sonitus, armorumque ingruit horror.
 Excutior somno, et summi fastigia tecti
 ascensu supero, atque arrectis auribus adsto:
 in segetem veluti cum flamma furentibus austris
 incidit, aut rapidus montano flumine torrens 305
 sternit agros, sternit sata laeta boumque labores,
 praecipitisque trahit silvas, stupet inscius alto
 accipiens sonitum saxi de vertice pastor.
 Tum vero manifesta fides, Danaumque patescunt
 insidiae. Iam Deiphobi dedit ampla ruinam 310
 Volcano superante domus; iam proxumus ardet
 Ucalegon; Sigea igni freta lata relucet.
 Exoritur clamorque virum clangorque tubarum.
 Arma amens capio; nec sat rationis in armis,
 sed glomerare manum bello et concurrere in arcem 315
 cum sociis ardent animi; furor iraque mentem
 praecipitant, pulchrumque mori succurrit in armis.

Ecce autem telis Panthus elapsus Achivom,
 Panthus Ophryades, arcis Phoebeique sacerdos,
 sacra manu victosque deos parvumque nepotem 320

ipse trahit, cursuque amens ad limina tendit.

‘Quo res summa loco, Panthu? Quam prendimus arcem?’

Vix ea fatus eram, gemitu cum talia reddit:

‘Venit summa dies et ineluctabile tempus

Dardaniae: fuimus Troes, fuit Ilium et ingens 325

gloria Teucrorum; ferus omnia Iuppiter Argos

transtulit; incensa Danai dominantur in urbe.

Arduus armatos mediis in moenibus adstans

fundit equus, victorque Sinon incendia miscet

insultans; portis alii bipatientibus adsunt, 330

milia quot magnis umquam venere Mycenis;

obsedere alii telis angusta viarum

oppositi; stat ferri acies mucrone corusco

stricta, parata neci; vix primi proelia temptant

portarum vigiles, et caeco Marte resistunt.’ 335

Talibus Othryadae dictis et numine divom

in flammis et in arma feror, quo tristis Erinys,

quo fremitus vocat et sublatus ad aethera clamor.

Addunt se socios Rhipeus et maximus armis

Epytus oblatus per lunam Hypanisque Dymasque, 340

et lateri adglomerant nostro, iuvenisque Coroebus,

Mygdonides: illis ad Troiam forte diebus

venerat, insano Cassandrae incensus amore,

et gener auxilium Priamo Phrygibusque ferebat,

infelix, qui non sponsae praecepta furentis 345

audierit.

Quos ubi confertos audere in proelia vidi,

incipio super his: ‘Iuvenes, fortissima frustra

pectora, si vobis audentem extrema cupido

certa sequi, quae sit rebus fortuna videtis: 350

excessere omnes, adytis arisque relictis,

di, quibus imperium hoc steterat; succurritis urbi

incensae; moriamur et in media arma ruamus.

Una salus victis, nullam sperare salutem.’

Sic animis iuvenum furor additus : inde, lupi ceu 355
 raptores atra in nebula, quos improba ventris
 exegit caecos rabies, catulique relictī
 faucibus exspectant siccis, per tela, per hostis
 vadimus haud dubiam in mortem, mediaeque tenemus
 urbis iter ; nox atra cava circumvolat umbra. 360
 Quis cladem illius noctis, quis funera fando
 explicet, aut possit lacrimis aequare labores ?
 Urbs antiqua ruit, multos dominata per annos ;
 plurima perque vias sternuntur inertia passim
 corpora, perque domos et religiosa deorum 365
 limina. Nec soli poenas dant sanguine Teucri ;
 quondam etiam victis redit in prae cordia virtus
 victoresque cadunt Danaī : crudelis ubique
 luctus, ubique pavor, et plurima mortis imago.

Primus se, Danaum magna comitante caterva, 370
 Androgeos offert nobis, socia agmina credens
 inscius, atque ultro verbis compellat amicis :
 ‘ Festinate, viri : nam quae tam sera moratur
 segnities ? Alii rapiunt incensa feruntque
 Pergama ; vos celsis nunc primum a navibus itis.’ 375
 Dixit, et extemplo, neque enim responsa dabantur
 fida satis, sensit medios delapsus in hostis.
 Obstipuit, retroque pedem cum voce repressit :
 inprovisum aspris veluti qui sentibus anguem
 pressit humi nitens, trepidusque repente refugit 380
 attollentem iras et caerula colla tumentem ;
 haud secus Androgeos visu tremefactus abibat.
 Inruimus, densis et circumfundimur armis,
 ignarosque loci passim et formidine captos
 sternimus : adspirat primo fortuna labori. 385

Atque hic successu exsultans animisque Coroebus,
 ‘ O socii, qua prima ’ inquit ‘ fortuna salutis
 monstrat iter, quoque ostendit se dextra, sequamur ;
 mutemus clipeos, Danaumque insignia nobis

aptemus : dolus an virtus, quis in hoste requirat ? 390
 Arma dabunt ipsi.' Sic fatus, deinde comantem
 Androgei galeam clipeique insigne decorum
 induitur, laterique Argivum accommodat ensen.
 Hoc Rhipeus, hoc ipse Dymas omnisque iuventus
 laeta facit ; spoliis se quisque recentibus armat. 395
 Vadimus immixti Danaïs haud numine nostro,
 multaque per caecam congressi proelia noctem
 conserimus, multos Danaum demittimus Orco.
 Diffugiunt alii ad navis, et litora cursu
 fida petunt : pars ingentem formidine turpi 400
 scandunt rursus equum et nota conduntur in alvo.

Heu nihil invitis fas quemquam fidere divis !
 Ecce trahebatur passis Priameïa virgo
 crinibus a templo Cassandra adytisque Minervae,
 ad caelum tendens ardentia lumina frustra, — 405
 lumina, nam teneras arcebant vincula palmas.
 Non tulit hanc speciem furiata mente Coroebus,
 et sese medium iniecit periturus in agmen.
 Consequimur cuncti et densis incurrimus armis.

Hic primum ex alto delubri culmine telis 410
 nostrorum obruimur, oriturque miserrima caedes
 armorum facie et Graiarum errore iubarum.
 Tum Danai gemitu atque ereptae virginis ira
 undique collecti invadunt, acerrimus Ajax,
 et gemini Atridae, Dolopumque exercitus omnis ; 415
 adversi rupto ceu quondam turbine venti
 confligunt, Zephyrusque Notusque et laetus Eois
 Euris equis ; stridunt silvae, saevitque tridenti
 spumeus atque imo Nereus ciet aequora fundo.
 Illi etiam, si quos obscura nocte per umbram 420
 fudimus insidiis totaque agitavimus urbe,
 apparent ; primi clipeos mentitaque tela
 agnoscunt, atque ora sono discordia signant.

Ilicet obruimur numero ; primusque Coroebus
 Penelei dextra divae armipotentis ad aram 425
 procumbit ; cadit et Rhipheus, iustissimus unus
 qui fuit in Teucris et servantissimus aequi :
 dis aliter visum ; pereunt Hypanisque Dymasque
 confixi a sociis ; nec te tua plurima, Panthu,
 labentem pietas nec Apollinis infula texit. 430
 Iliaci cineres et flamma extrema meorum,
 testor, in occasu vestro nec tela nec ulla
 vitavisse vices Danaum, et, si fata fuissent
 ut caderem, meruisse manu. Divellimur inde,
 Iphitus et Pelias mecum, quorum Iphitus aevo 435
 iam gravior, Pelias et vulnere tardus Ulixi ;
 protinus ad sedes Priami clamore vocati.

Hic vero ingentem pugnam, ceu cetera nusquam
 bella forent, nulli tota morerentur in urbe ;
 Sic Martem indomitum, Danaosque ad tecta ruentis 440
 cernimus, obsessumque acta testudine limen.
 Haerent parietibus scalae, postisque sub ipsos
 nituntur gradibus, clipeosque ad tela sinistris
 protecti obiciunt, prensant fastigia dextris.
 Dardanidae contra turris ac tota domorum 445
 culmina convellunt ; his se, quando ultima cernunt,
 extrema iam in morte parant defendere telis ;
 auratasque trabes, veterum decora alta parentum,
 devolvunt ; alii strictis mucronibus imas
 obsedere fores ; has servant agmine denso. 450
 Instaurati animi, regis succurrere tectis,
 auxilioque levare viros, vimque addere victis.

Limen erat caecaeque fores et pervius usus
 tectorum inter se Priami, postesque relict
 a tergo, infelix qua se, dum regna manebant, 455
 saepius Andromache ferre incommitata solebat
 ad soceros, et avo puerum Astyanacta trahebat.

Evado ad summi fastigia culminis, unde
tela manu miseri iactabant inrita Teucri.

Turrim in praecipiti stantem summisque sub astra
eductam tectis, unde omnis Troia videri
et Danaum solitae naves et Achaia castra,
adgressi ferro circum, qua summa labantis
iuncturas tabulata dabant, convellimus altis
sedibus, impulimusque ; ea lapsa repente ruinam
cum sonitu trahit et Danaum super agmina late
incidit : ast alii subeunt, nec saxa, nec ullum
telorum interea cessat genus.

460

465

Vestibulum ante ipsum primoque in limine Pyrrhus
exsultat, telis et luce coruscus aëna ;

470

qualis ubi in lucem coluber mala gramina pastus
frigida sub terra tumidum quem bruma tegebat,
nunc, positis novus exuviis nitidusque iuventa,
lubrica convolvit sublato pectore terga
arduus ad solem, et linguis micat ore trisulcis.

475

Una ingens Periphas et equorum agitator Achilles,
armiger Automedon, una omnis Scyria pubes
succedunt tecto, et flammas ad culmina iactant.

Ipse inter primos correpta dura bipenni
limina perrumpit, postisque a cardine vellit
aeratos ; iamque excisa trabe firma cavavit
robora, et ingentem lato dedit ore fenestram.

480

Adparet domus intus, et atria longa patescunt ;
adparent Priami et veterum penetralia regum,
armatosque vident stantis in limine primo.

485

At domus interior gemitu miseroque tumultu
miscetur, penitusque cavae plangoribus aedes
femineis ululant ; ferit aurea sidera clamor.
Tum pavidæ tectis matres ingentibus errant,
amplexaeque tenent postis atque oscula figunt.
Instat vi patria Pyrrhus ; nec claustra, neque ipsi

490

custodes sufferre valent ; labat ariete crebro
ianua, et emoti procumbunt cardine postes.

Fit via vi ; rumpunt aditus, primosque trucidant
immissi Danai, et late loca milite complent.

495

Non sic, aggeribus ruptis cum spumeus amnis
exiit, oppositasque evicit gurgite moles,
fertur in arva furens cumulo, camposque per omnis
cum stabulis armenta trahit. Vidi ipse furem
caede Neoptolemum geminosque in limine Atridas ;
vidi Hecubam centumque nurus, Priamumque per aras
sanguine foedantem, quos ipse sacraverat, ignis.
Quinquaginta illi thalami, spes tanta nepotum,
barbarico postes auro spoliisque superbi,
procubuere ; tenent Danai, qua deficit ignis.

500

505

Forsitan et Priami fuerint quae fata requiras.

Urbis uti captae casum convolsaque vidit
limina tectorum et medium in penetralibus hostem,
arma diu senior desueta trementibus aevo
circumdat nequiquam umeris, et inutile ferrum
cingitur, ac densos fertur moriturus in hostis.

510

Aedibus in mediis nudoque sub aetheris axe
ingens ara fuit iuxtaque veterrima laurus,
incumbens arae atque umbra complexa Penatis.

Hic Hecuba et natae nequiquam altaria circum,
praecipites atra ceu tempestate columbae,

515

condensae et divom amplexae simulacra sedebant.

Ipsam autem sumptis Priamum iuvenalibus armis
ut vidit, 'Quae mens tam dira, miserrime coniunx,

impulit his cingi telis? Aut quo ruis?' inquit ;

520

'Non tali auxilio nec defensoribus istis

tempus eget ; non, si ipse meus nunc adforet Hector.

Huc tandem concede ; haec ara tuebitur omnis,
aut moriere simul.' Sic ore effata recepit

ad sese et sacra longaeum in sede locavit.

525

Ecce autem elapsus Pyrrhi de caede Polites,

unus natorum Priami, per tela, per hostis
porticibus longis fugit, et vacua atria lustrat
saucius : illum ardens infesto vulnere Pyrrhus
insequitur, iam iamque manu tenet et premit hasta. 530

Ut tandem ante oculos evasit et ora parentum,
concidit, ac multo vitam cum sanguine fudit.
Hic Priamus, quamquam in media iam morte tenetur,
non tamen abstinuit, nec voci iraeque pepercit :
' At tibi pro scelere,' exclamat, ' pro talibus ausis, 535
di, si qua est caelo pietas, quae talia curet,
persolvant grates dignas et praemia reddant
debita, qui nati coram me cernere letum
fecisti et patrios foedasti funere voltus.

At non ille, satum quo te mentiris, Achilles
talis in hoste fuit Priamo ; sed iura fidemque
supplicis erubuit, corpusque exsanguie sepulchro
reddidit Hectoreum, meque in mea regna remisit.' 540

Sic fatus senior, telumque imbelli sine ictu
coniecit, rauco quod protinus aere repulsum
e summo clipei nequiquam umbone pendit. 545
Cui Pyrrhus : ' Referes ergo haec et nuntius ibis
Pelidae genitori ; illi mea tristia facta
degeneremque Neoptoleum narrare memento.
Nunc morere.' Hoc dicens altaria ad ipsa trementem 550
traxit et in multo lapsantem sanguine nati,
implicuitque comam laeva, dextraque coruscum
extulit, ac lateri capulo tenus abdidit ensem.

Haec finis Priami fatorum ; hic exitus illum
sorte tulit, Troiam incensam et prolapsa videntem 555
Pergama, tot quondam populis terrisque superbum
regnatorem Asiae. Iacet ingens litore truncus,
avolsumque umeris caput, et sine nomine corpus.

At me tum primum saevus circumstetit horror.
Obstupui ; subiit cari genitoris imago, 560

ut regem aequaevum crudeli vulnere vidi
vitam exhalantem ; subiit deserta Cretusa,
et direpta domus, et parvī casus Iuli.

Respicio, et quae sit me circum copia lustrō.

Deseruere omnes defessi, et corpora saltu
ad terram misere aut ignibus aegra dedere. 565

[Iamque adeo super unus eram, cum limina Vestae
servantem et tacitam secreta in sede latentem
'Tyndarida aspicio : dant clara incendia lucem
erranti passimque oculos per cuncta ferenti. 570

Illa sibi infestos eversa ob Pergama Teucros
et poenas Danaum et deserti coniugis iras
praemetuens, Troiae et patriae communis Erinys,
abdiderat sese atque aris invisa sedebat.

Exarsere ignes animo ; subit ira cadentem
ulcisci patriam et sceleratas sumere poenas. 575

'Scilicet haec Spartam incolumis patriasque Mycenae
aspiciet, partoque ibit regina triumpho,
coniugiumque, domumque, patres, natosque videbit,
Iliadum turba et Phrygiis comitata ministris? 580

Occiderit ferro Priamus? Troia arserit igni?

Dardanium totiens sudarit sanguine litus?

Non ita : namque etsi nullum memorabile nomen
feminea in poena est, nec habet victoria laudem,

extinxisse nefas tamen et sumpsisse merentis
laudabor poenas, animumque explesse iuvabit
ultricis flammae, et cineres satiasse meorum.' 585

Talia iactabam, et furiata mente ferebar :]

cum mihi se, non ante oculis tam clara, videndam
obtulit et pura per noctem in luce refulsit 590

alma parens, confessa deam, qualisque videri
caelicolis et quanta solet, dextraque prehensum
continuit, roseoque haec insuper addidit ore :

'Nate, quis indomitas tantus dolor excitat iras?

Quid furis, aut quonam nostri tibi cura recessit?

595

Non prius aspicias, ubi fessum aetate parentem
liqueris Anchisen; superet coniunxne Crœusa,
Ascaniusque puer? Quos omnes undique Graiae
circum errant acies, et, ni mea cura resistat,
iam flammae tulerint inimicus et hauserit ensis.

600

Non tibi Tyndaridis facies invisâ Lacaenae
culpatusve Paris: divom inclementia, divom,
has evertit opes sternitque a culmine Troiam.

Aspice — namque omnem, quae nunc obducta tuenti
mortalis hebetat visus tibi et umida circum
caligat, nubem eripiam; tu ne qua parentis
iussa time, neu praeceptis parere recusa: —

605

hic, ubi disiectas moles avolsaque saxis
saxa vides mixtoque undantem pulvere fumum,
Neptunus muros magnoque emota tridenti
fundamenta quatit, totamque a sedibus urbem
eruit; hic Iuno Scaeas saevissima portas
prima tenet, sociumque furens a navibus agmen
ferro accincta vocat.

610

Iam summas arces Tritonia, respice, Pallas
insedit, nimbo effulgens et Gorgone saeva.

615

Ipse pater Danaïs animos viresque secundas
sufficit, ipse deos in Dardana suscitât arma.

Eripe, nate, fugam, finemque impone labori.

Nusquam abero, et tutum patrio te limine sistam.'

620

Dixerat, et spissis noctis se condidit umbris.

Adparent dirae facies inimicaeque Troiae
numina magna deum.

Tum vero omne mihi visum considerare in ignis
Ilium et ex imo verti Neptunia Troia;
ac veluti summis antiquam in montibus ornum
cum ferro accisam crebrisque bipennibus instant
eruerè agricolae certatim, — illa usque minatur

625

et tremefacta comam concusso vertice nutat,
volneribus donec paulatim evicta, supremum 630
congemuït, traxitque iugis avolsa ruinam.

Descendo, ac ducente deo flammam inter et hostis
expedior; dant tela locum, flammaeque recedunt.

Atque ubi iam patriae perventum ad limina sedis
antiquasque domos, genitor, quem tollere in altos 635
optabam primum montis primumque petebam,
abnegat excisa vitam producere Troia
exsiliūque pati. 'Vos O, quibus integer aevi
sanguis,' ait 'solidaeque suo stant robore vires,
vos agitate fugam: 640

me si caelicolae voluissent ducere vitam,
has mihi servassent sedes. Satis una superque
vidimus excidia et captae superavimus urbi.
Sic O, sic positum adfati discedite corpus.
Ipse manu mortem inveniam; miserebitur hostis 645
exuviasque petet; facilis iactura sepulcri.
Iam pridem invisus divis et inutilis annos
demoror, ex quo me divom pater atque hominum rex
fulminis adflavit ventis et contigit igni.'

Talia perstabat memorans, fixusque manebat. 650
Nos contra effusi lacrimis, coniunxque Crēusa
Ascaniusque omnisque domus, ne vertere secum
cuncta pater fatoque urgenti incumbere vellet.
Abnegat, inceptoque et sedibus haeret in isdem.
Rursus in arma feror, mortemque miserrimus opto: 655
nam quod consilium aut quae iam fortuna dabatur?
'Mene efferre pedem, genitor, te posse relicto
sperasti, tantumque nefas patrio excidit ore?
Si nihil ex tanta Superis placet urbe relinqui,
et sedet hoc animo, perituraeque addere Troiae 660
teque tuosque iuvat, patet isti ianua leto,
iamque aderit multo Priami de sanguine Pyrrhus,
natum ante ora patris, patrem qui obtruncat ad aras.

Hoc erat, alma parens, quod me per tela, per ignis
eripis, ut mediis hostem in penetralibus, utque 665
Ascanium patremque meum iuxtaque Creûsam
alterum in alterius mactatos sanguine cernam?
Arma, viri, ferte arma; vocat lux ultima victos.
Reddite me Danais; sinite instaurata revisam
proelia: Numquam omnes hodie moriemur inulti.' 670

Hinc ferro accingor rursus. clipeoque sinistram
insertabam aptans, meque extra tecta ferebam.
Ecce autem complexa pedes in limine coniunx
haerebat, parvumque patri tendebat Iulum:
'Si periturus abis, et nos rape in omnia tecum; 675
sin aliquam expertus sumptis spem ponis in armis,
hanc primum tutare domum. Cui parvus Iulus,
cui pater et coniunx quondam tua dicta relinquo?'

Talia vociferans gemitu tectum omne replebat,
cum subitum dictuque oritur mirabile monstrum. 680
Namque manus inter maestorumque ora parentum
ecce levis summo de vertice visus Iuli
fundere lumen apex, tactuque innoxia mollis
lambere flamma comas et circum tempora pasci.
Nos pavidi trepidare metu, crinemque flagrantem 685
excutere et sanctos restinguere fontibus ignis.
At pater Anchises oculos ad sidera laetus
extulit, et caelo palmas cum voce tetendit:

'Iuppiter omnipotens, precibus si flecteris ullis,
aspice nos; hoc tantum, et, si pietate meremur, 690
da deinde auxilium, pater, atque haec omina firma.'
Vix ea fatus erat senior, subitoque fragore
intonuit laevum, et de caelo lapsa per umbras
stella facem ducens multa cum luce cucurrit.
Illam, summa super labentem culmina tecti, 695
cernimus Idaea claram se condere silva
signantemque vias; tum longo limite sulcus

dat lucem, et late circum loca sulphure fumant.

Hic vero victus genitor se tollit ad auras,
adfaturque deos et sanctum sidus adorat.

700

'Iam iam nulla mora est ; sequor et qua ducitis adsum.
Di patrii, servate domum, servate nepotem.
Vestrum hoc augurium, vestroque in numine Troia est.
Cedo equidem, nec, nate, tibi comes ire recuso.'

Dixerat ille ; et iam per moenia, clarior ignis
auditur, propiusque aestus incendia volvunt.

705

'Ergo age, care pater, cervici imponere nostrae ;
ipse subibo umeris, nec me labor iste gravabit :

quo res cumque cadent, unum et commune periculum,
una salus ambobus erit. Mihi parvus Iulus

710

sit comes, et longe servet vestigia coniunx :
vos, famuli, quae dicam, animis advertite vestris.

Est urbe egressis tumulus templumque vetustum
desertae Cereris, iuxtaque antiqua cupressus
religione patrum multos servata per annos.

715

Hanc ex diverso sedem veniemus in unam.

Tu, genitor, cape sacra manu patriosque Penatis ;
me, bello e tanto digressum et caede recenti,

attractare nefas, donec me flumine vivo
abluero.'

720

Haec fatus, latos umeros subiectaque colla
veste super fulvique insternor pelle leonis,

succedoque oneri ; dextrae se parvus Iulus
implicuit sequiturque patrem non passibus aequis ;

725

pone subit coniunx : ferimur per opaca locorum ;
et me, quem dudum non ulla iniecta movebant

tela neque adverso glomerati ex agmine Grai,
nunc omnes terrent aerae, sonus excitat omnis
suspensum et pariter comitique onerique timentem.

Iamque propinquabam portis, omnemque videbar
evasisse viam, subito cum creber ad auris

730

visus adesse pedum sonitus, genitorque per umbram
prospiciens, 'Nate' exclamat, 'fuge nate, propinquant.
Ardentis clipeos atque aera micantia cerno!' —

Hic mihi nescio quod trepido male numen amicum 735
confusam eripuit mentem. Namque avia cursu

dum sequor, et nota excedo regione viarum,
heu, misero coniunx fatone erepta Cretisa
substitit, erravitne via, seu lassa resedit, \ 740
incertum; nec post oculis est reddita nostris.

Nec prius amissam respexi animumque reflexi,
quam tumultum antiquae Cereris sedemque sacratam
venimus; hic demum collectis omnibus una
defuit, et comites natumque virumque fefellit.

Quem non incusavi amens hominumque deorumque, 745
aut quid in eversa vidi crudelius urbe?

Ascanium Anchisenque patrem Teucrosque Penatis
commendo sociis et curva valle recondo;
ipse urbem repeto et cingor fulgentibus armis.

Stat casus renovare omnis, omnemque reverti 750
per Troiam, et rursus caput obiectare periclis.

Principio muros obscuraque limina portae,
qua gressum extuleram, repeto, et vestigia retro
observata sequor per noctem et lumine lustrō.
Horror ubique animo, simul ipsa silentia terrent. 755

Inde domum, si forte pedem, si forte tulisset,
me refero: inruerant Danaï, et tectum omne tenebant.

Ilicet ignis edax summa ad fastigia vento
volvitur; exsuperant flammae, furit aestus ad auras.
Procedo et Priami sedes arcemque reviso. 760

Et iam porticibus vacuis Iunonis asylo
custodes lecti Phoenix et dirus Ulixes
praedam adservabant. Huc undique Troia gaza
incensis erepta adytis, mensaeque deorum,
crateresque auro solidi, captivaeque vestis 765

congeritur ; pueri et pavidæ longo ordine matres
stant circum.

Ausus quin etiam voces iactare per umbram
implevi clamore vias, maestusque Cretisam
nequiquam ingeminans iterumque iterumque vocavi. 770

Quaerenti et tectis urbis sine fine furenti
infelix simulacrum atque ipsius umbra Cretisæ
visa mihi ante oculos et nota maior imago.
Obstipui, steteruntque comæ et vox faucibus haesit.
[Tum sic adfari et curas his demere dictis :] 775

' Quid tantum insano iuvat indulgere dolori,
O dulcis coniunx ? Non hæc sine numine divom
eveniunt ; nec te hinc comitem asportare Cretisam
fas, aut ille sinit superi regnator Olympi.

Longa tibi exsilia, et vastum maris æquor arandum, 780
et terram Hesperiam venies, ubi Lydius arva
inter opima virum leni fluit agmine Thybris :
illic res lætæ regnumque et regia coniunx
parta tibi. Lacrimas dilectæ pelle Cretisæ.

Non ego Myrmidonum sedes Dolopumve superbas 785
aspiciam, aut Graiis servitum matribus ibo,
Dardanis, et divæ Veneris nurus.

Sed me magna deum genetrix his detinet oris :
iamque vale, et nati serva communis amorem.'

Haec ubi dicta dedit, lacrimantem et multa volentem 790
dicere deseruit, tenuisque recessit in auras.

Ter conatus ibi collo dare bracchia circum :
ter frustra comprehensa manus effugit imago,
par levibus ventis volucrique simillima somno.

Sic demum socios consumpta nocte reviso. 795

Atque hic ingentem comitum adfluxisse novorum
invenio admirans numerum, matresque virosque,
collectam exsilio pubem, miserabile vulgus.

Undique convenere, animis opibusque parati,

in quascumque velim pelago deducere terras.
 Iamque iugis summae surgebat Lucifer Idæ
 ducebatque diem, Danaïque obsessa tenebant
 limina portarum, nec spes opis ulla dabatur;
 cessi, et sublato montes genitore petivi.

800

7. 20, 10. 5.

BOOK III. — THE WANDERING OF ÆNEAS.

THE exiles sail in early summer, and arrive at Thrace, but are alarmed by the prodigy of a bleeding thicket over Polydorus's grave (vv. 1-68). At Delos they consult Apollo, and (misunderstanding his oracle) settle in Crete, whence they are driven by a pestilence (69-146). Æneas is warned in a vision that Italy is the destined land: they set sail, but are overtaken by a storm (147-208). Seeking shelter at the Strophades, they are driven thence by the Harpies, and follow the coast as far as Epirus (209-293). Here they find Helenus and Andromache, who joyfully receive them in hospitality (294-355). The prophecy of Helenus: they depart, laden with gifts (356-505). They hail the coast of Italy, and proceed till they near Sicily and the residence of the Cyclops: the spectacle of Mount Ætna (506-587). Here they rescue one of the companions of Ulysses. The monster Polyphemus is seen approaching the shore: his cries summon his companions (588-681). Retracing their course, to avoid Scylla and Charybdis, they land at the port of Drepanum: the death of Anchises (682-718).

POSTQUAM res Asiae Priamique evertere gentem
 Immeritam visum Superis, ceciditque superbum
 Ilium, et omnis humo fumat Neptunia Troia,
 diversa exsilia et desertas quaerere terras
 auguriis agimur divom, classemque sub ipsa
 Antandro et Phrygiae molimur montibus Idae,—
 incerti, quo fata ferant, ubi sistere detur,—
 contrahimusque viros. Vix prima inceperat aestas,
 et pater Anchises dare fatis vela iubebat;
 litora cum patriae lacrimans portusque relinquo
 et campos, ubi Troia fuit: feror exsul in altum
 cum sociis natoque. Penatibus et magnis dis.

Terra procul vastis colitur Mavortia campis,
 Thraces arant, æcri quondam regnata Lycurgo,
 hospitium antiquum Troiae sociique Penates,
 dum Fortuna fuit. Feror huc, et litore curvo
 moenia prima loco, fatis ingressus iniquis,
 Aeneadasque meo nomen de nomine fingo.

Sacra Dionaeae matri divisque ferebam
 auspicibus coeptorum operum, superoque nitentem 20
caelicolum regi mactabam in litore taurum.

Forte fuit iuxta tumulus, quo cornea summo
 virgulta et densis hastilibus horrida myrtus.
 Accessi, viridemque ab humo convellere silvam
 conatus, ramis tegerem ut frondentibus aras, 25
 horrendum et dictu video mirabile monstrum.

Nam, quae prima solo ruptis radicibus arbos
 vellitur, huic atro liquuntur sanguine guttae,
 et terram tabo maculant. Mihi frigidus horror
 membra quatit, gelidusque coit formidine sanguis. 30

Rursus et alterius lentum convellere vimen
 insequor, et causas penitus temptare latentis :
 ater et alterius sequitur de cortice sanguis.

Multa movens animo nymphas venerabar agrestis
 Gradivumque patrem, Geticis qui praesidet arvis, 35
 rite secundarent visus omenque levarent.

Tertia sed postquam maiore hastilia nisu
 adgredior, genibusque adversae obluctor arenae —
 eloquar, an sileam? — gemitus lacrimabilis imo
 auditur tumulo, et vox reddita fertur ad auris : 40

‘Quid miserum, Aenea, laceras? Iam parce sepulto ;
 parce pias scelerare manus. Non me tibi Troia
 externum tulit, aut cruor hic de stipite manat.
 Heu, fuge crudelis terras, fuge litus avarum :
 nam Polydorus ego ; hic confixum ferrea textit 45
 telorum seges et iaculis increvit acutis.’

Tum vero ancipiti mentem formidine pressus
 obstipui, steteruntque comae et vox faucibus haesit.
 Hunc Polydorum auri quondam cum pondere magno
 infelix Priamus furtim mandarat alendum 50
 Threicio regi, cum iam diffideret armis
 Dardaniae, cingique urbem obsidione videret.

Ille, ut opes fractae Teucrum, et Fortuna recessit,
 res Agamemnonias victriciaque arma secutus,
 fas omne abrumpit ; Polydorum obruncat, et auro 55
 vi potitur. Quid non mortalia pectora cogs,
 auri sacra fames? Postquam pavor ossa reliquit,
 delectos populi ad proceres primumque parentem
 monstra deum refero, et quae sit sententia posco.
 Omnibus idem animus, scelerata excedere terra, 60
 linqui pollutum hospitium, et dare classibus austros.
 Ergo instauramus Polydoro funus, et ingens
 aggeritur tumulo tellus ; stant Manibus arae,
 caeruleis maestae vittis atraque cupresso,
 et circum Iliades crinem de more solutae ; 65
 inferimus tepido spumantia cymbia lacte
 sanguinis et sacri pateras, animamque sepulchro
 condimus, et magna supremum voce ciemus.

Inde, ubi prima fides pelago, placataque venti
 dant maria et lenis crepitans vocat Auster in altum, 70
 deducunt socii navis et litora complent :
 provehimur portu, terraeque urbesque recedunt.
 Sacra mari colitur medio gratissima tellus
 Nereidum matri et Neptuno Aegaeo,
 quam pius Arcitenens oras et litora circum 75
 errantem Mycono e celsa Gyaroque revinxit,
 immotamque coli dedit et contemnere ventos.
 Huc feror ; haec fessos tuto placidissima portu
 accipit : egressi veneramur Apollinis urbem.
 Rex Anius, rex idem hominum Phoebique sacerdos, 80
 vittis et sacra redimitus tempora lauro,
 occurrit ; veterem Anchisen adgnoscit amicum.
 Iungimus hospitio dexteras, et tecta subimus.

Tempa dei saxo venerabar structa vetusto :
 ‘ Da propriam, Thymbraee, domum ; da moenia fessis 85
 et genus et mansuram urbem ; serva altera Troiae

Pergama, reliquias Danaum atque immitis Achilli.
Quem sequimur? Quove ire iubes? Ubi ponere sedes?
Da, pater, augurium, atque animis inlabere nostris.'

Vix ea fatus eram : tremere omnia visa repente, 90
liminaque laurusque dei, totusque moveri
mons circum, et mugire adytis cortina reclusis.
Submissi petimus terram, et vox fertur ad auris :
'Dardanidae duri, quae vos a stirpe parentum
prima tulit tellus, eadem vos ubere laeto 95
accipiet reduces. Antiquam exquirite matrem :
hic domus Aeneae cunctis dominabitur oris,
et nati natorum, et qui nascentur ab illis.'

Haec Phoebus ; mixtoque ingens exorta tumultu
laetitia, et cuncti quae sint ea moenia quaerunt, 100
quo Phoebus vocet errantis iubeatque reverti?
Tum genitor, veterum volvens monumenta virorum,
'Audite, O proceres' ait 'et spes discite vestras :
Creta Iovis magni medio iacet insula ponto ;
mons Idaeus ubi, et gentis cunabula nostrae. 105
Centum urbes habitant magnas, uberrima regna ;
maximus unde pater, si rite audita recordor,
Teucus Rhoeteas primum est advectus in oras,
optavitque locum regno. Nondum Ilium et arces
Pergameae steterant ; habitabant vallibus imis. 110
Hinc mater cultrix Cybeli Corybantiaque aera
Idaeumque nemus ; hinc fida silentia sacris,
et iuncti currum dominae subiere leones.
Ergo agite, et, divom ducunt qua iussa, sequamur ;
placemus ventos et Gnosia regna petamus. 115
Nec longo distant cursu ; modo Iuppiter adsit,
tertia lux classem Cretaeis sistet in oris.'
Sic fatus, meritos aris mactavit honores,
taurum Neptuno, taurum tibi, pulcher Apollo,
nigram Hiemi pecudem, Zephyris felicibus albam. 120

Fama volat pulsum regnis cessisse paternis
 Idomenea ducem, desertaque litora Cretae,
 hoste vacare domos, sedesque adstare relictas.
 Linquimus Ortygiae portus, pelagoque volamus,
 bacchatamque iugis Naxon viridemque Donysam, 125
 Olearon, niveamque Paron, sparsasque per aequor
 Cycladas, et crebris legimus freta consita terris.
 Nauticus exoritur vario certamine clamor ;
 hortantur socii : *Cretam proavosque petamus !*
 Prosequitur surgens a puppi ventus euntis 130
 et tandem antiquis Curetum adlabimur oris.
 Ergo avidus muros optatae molior urbis,
 Pergameamque voco, et laetam cognomine gentem
 hortor amare focos arcemque attollere tectis.

Iamque fere sicco subductae litore puppes ; 135
 conubiis arvisque novis operata iuventus ;
 iura domosque dabam : subito cum tabida membris,
 corrupto caeli tractu, miserandaque venit
 arboribusque satisque lues et letifer annus.
 Linquebant dulcis animas, aut aegra trahebant 140
 corpora ; tum sterilis exurere Sirius agros ;
 arebant herbae, et victum seges aegra negabat.
 Rursus ad oraculum Ortygiae Phoebumque remenso
 hortatur pater ire mari, veniamque precari :
 quam fessis finem rebus ferat ; unde laborum 145
 temptare auxilium iubeat ; quo vertere cursus.

Nox erat, et terris animalia somnus habebat :
 effigies sacrae divom Phrygiique Penates,
 quos mecum a Troia mediisque ex ignibus urbis
 extuleram, visi ante oculos adstare iacentis 150
 in somnis, multo manifesti lumine, qua se
 plena per insertas fundebat luna fenestras ;

128 *domum* ; *astare*. R. 126 *Oliarum* ; *Parum*. R. 128 and 129 after 128. R.

128 *Naxum*. R. 127 *concita*. R., H. 136 *sicco*, etc., in bracket. R.

136 *conubis*. R.

151 *insomnis*. H. *manifesti*. R.

tum sic adfari et curas his demere dictis :

‘Quod tibi delato Ortygiam dicturus Apollo est,
hic canit, et tua nos en ultro ad limina mittit.

155

Nos te, Dardania incensa, tuaque arma secuti,
nos tumidum sub te permensi classibus aequor,
idem venturos tollemus in astra nepotes,
imperiumque urbi dabimus : tu moenia magnis
magna para, longumque fugae ne linque laborem.

160

Mutandae sedes : non haec tibi litora suasit
Delius, aut Cretae iussit considerare Apollo.

Est locus, Hesperiam Grai cognomine dicunt,
terra antiqua, potens armis atque ubere glaebae ;

165

Oenotri coluere viri ; nunc fama minores
Italiam dixisse ducis de nomine gentem :

hae nobis propriae sedes ; hinc Dardanus ortus,
Iasiusque pater, genus a quo principe nostrum.

Surge age, et haec laetus longaevo dicta parenti
haud dubitanda refer : Corythum terrasque requirat

170

Ausonias ; Dictaea negat tibi Iuppiter arva.’

Talibus attonitus visis et voce deorum —
nec sopor illud erat, sed coram adgnosceret voltus
velatasque comas praesentiaque ora videbar ;
tum gelidus toto manabat corpore sudor —
corripio e stratis corpus, tendoque supinas
ad caelum cum voce manus, et munera libo
intemerata focis. Perfecto laetus honore

175

Anchisen facio certum, remque ordine pando.

Adgnovit prolem ambiguam geminosque parentes,
seque novo veterum deceptum errore locorum.

180

Tum memorat : ‘Nate, Iliacis exercite fatis,
sola mihi talis casus Cassandra canebat.

Nunc repeto haec generi portendere debita nostro,
et saepe Hesperiam, saepe Itala regna vocare.

185

Sed quis ad Hesperiae venturos litora Teucros
crederet, aut quem tum vates Cassandra moveret ?

Cedamus Phoebo, et moniti meliora sequamur.'

Sic ait, et cuncti dicto paremus ovantes.

Hanc quoque deserimus sedem, paucisque relictis
vela damus, vastumque cava trabe currimus aequor. 190

Postquam altum tenuere rates, nec iam amplius ullae
adparent terrae, caelum undique et undique pontus,
tum mihi caeruleus supra caput adstitit imber,
noctem hiememque ferens, et inhorruit unda tenebris. 195

Continuo venti volvunt mare, magnaue surgunt
aequora ; dispersi iactamur gurgite vasto ;
involvere diem nimbi, et nox umida caelum
abstulit ; ingeminant abruptis nubibus ignes.
Excutimur cursu, et caecis erramus in undis. 200

Ipse diem noctemque negat discernere caelo,
nec meminisse viae media Palinurus in unda.
Tris adeo incertos caeca caligine soles
erramus pelago, totidem sine sidere noctes.
Quarto terra die primum se attollere tandem 205
visa, aperire procul montis, ac volvere fumum.
Vela cadunt, remis insurgimus ; haud mora, nautae
adnixa torquent spumas et caerula verrunt.

Servatum ex undis Strophadum me litora primum
accipiunt ; Strophades Graio stant nomine dictae, 210
insulae Ionio in magno, quas dira Celaeno
Harpyiaequae colunt aliae, Phineïa postquam
clausa domus, mensasque metu liquere priores.
Tristius haud illis monstrum, nec saevior ulla
pestis et ira deum Stygiis sese extulit undis. 215
Virginei volucrum voltus, foedissima ventris
proluvies, uncaeque manus, et pallida semper
ora fame.

Huc ubi delati portus intravimus, ecce
laeta boum passim campis armenta videmus, 220
caprigenumque pecus nullo custode per herbas.
Inruimus ferro, et divos ipsumque vocamus

in partem praedamque Iovem ; tum litore curvo
exstruimusque toros, dapibusque epulamur opimis.

At subitae horrifico lapsu de montibus adsunt
Harpyiae, et magnis quatiunt clangoribus alas,
diripiuntque dapes, contactuque omnia foedant
immundo ; tum vox taetrum dira inter odorem.

Rursum in secessu longo sub rupe cavata,
arboribus clausi circum atque horrentibus umbris,
instruimus mensas arisque reponimus ignem :

rursum ex diverso caeli caecisque latebris
turba sonans praedam pedibus circumvolat uncis,
polluit ore dapes. Sociis tunc, arma capessant,
edico, et dira bellum cum gente gerendum.

Haud secus ac iussi faciunt, tectosque per herbam
disponunt enses et scuta latentia condunt.

Ergo ubi delapsae sonitum per curva dedere
litora, dat signum specula Misenus ab alta
aere cavo. Invadunt socii, et nova proelia temptant,
obscenas pelagi ferro foedare volucres :
sed neque vim plumis ullam nec volnera tergo
accipiunt, celerique fuga sub sidera lapsae
semesam praedam et vestigia foeda relinquunt.

Una in praecelsa consedit rupe Celaeno,
infelix vates, rumpitque hanc pectore vocem :
' Bellum etiam pro caede boum stratisque iuvenis,
Laomedontiadae, bellumne inferre paratis,
et patrio Harpyias insontis pellere regno ?

Accipite ergo animis atque haec mea figite dicta,
quae Phoebus pater omnipotens, mihi Phoebus Apollo
praedixit, vobis Furiarum ego maxuma pando.

Italiam cursu petitis, ventisque vocatis
ibitis Italiam, portusque intrare licebit ;
sed non ante datam cingetis moenibus urbem,
quam vos dira fames nostraeque iniuria caedis

ambesas subigat malis absumere mensas.'

Dixit, et in silvam pennis ablata refugit.

At sociis subita gelidus formidine sanguis
deriguit; cecidere animi, nec iam amplius armis, 260

sed votis precibusque iubent exposcere pacem,
sive deae, seu sint dirae obscenaeque volucres.

Et pater Anchises passis de litore palmis
numina magna vocat, meritosque indicit honores:

'Di, prohibete minas; di, talem avertite casum, 265
et placidi servate pios!' Tum litore funem

deripere, excussosque iubet laxare rudentes.

Tendunt vela Noti; fugimus spumantibus undis,
qua cursum ventusque gubernatorque vocabat.

Iam medio adparet fluctu nemorosa Zacynthos 270

Dulichiumque Sameque et Neritos ardua saxis.

Effugimus scopulos Ithacae, Laërtia regna,

et terram altricem saevi execramur Ulixi.

Mox et Leucatae nimbose cacumina montis

et formidatus nautis aperitur Apollo. 275

Hunc petimus fessi et parvae succedimus urbi;

ancora de prora iacitur, stant litore puppes.

Ergo insperata tandem tellure potiti,
lustramurque Iovi votisque incendimus aras,

Actiaque Iliacis celebramus litora ludis. 280

Exercent patrias oleo labente palaestras

nudati socii; iuvat evasisse tot urbes

Argolicas, mediosque fugam tenuisse per hostis.

Interea magnum sol circumvolvitur annum,

et glacialis hiemps aquilonibus asperat undas. 285

Aere cavo clipeum, magni gestamen Abantis,

postibus adversis figo, et rem carmine signo:

ÆNEAS HAEC DE DANAIS VICTORIBVS ARMA.

Linquere tum portus iubeo et considerare transtris:

certatim socii feriunt mare et aequora verrunt. 290

Protinus aërias Phaeacum abscondimus arces,
litoraue Epiri legimus portuque subimus
Chaonio, et celsam Buthroti accedimus urbem.

Hic incredibilis rerum fama occupat auris,
Priamiden Helenum Graias regnare per urbes, 295
coniugio Aeacidae Pyrrhi sceptrisque potitum,
et patrio Andromachen iterum cessisse marito.
Obstipui, miroquē incensum pectus amore,
compellare virum et casus cognoscere tantos.
Progredior portu, classis et litora linquens, 300
sollemnis cum forte dapes et tristia dona
ante urbem in luco falsi Simoëntis ad undam
libabat cineri Andromache, Manisque vocabat
Hectoreum ad tumulum, viridi quem caespite inanem
et geminas, causam lacrimis, sacraverat aras. 305

Ut me conspexit venientem et Troia circum
arma amens vidit, magnis exterrita monstris
deriguit visu in medio, calor ossa reliquit ;
labitur, et longo vix tandem tempore fatur :
'Verane te facies, verus mihi nuntius adfers, 310
nate dea? Vivisne, aut, si lux alma recessit,
Hector ubi est?' Dixit, lacrimasque effudit et omnem
implevit clamore locum. Vix pauca furenti
subicio, et raris turbatus vocibus hisco :
'Vivo equidem, vitamque extrema per omnia duco ; 315
ne dubita, nam vera vides.

Heu, quis te casus deiectam coniuge tanto
excipit, aut quae digna satis fortuna revisit
Hectoris Andromachen? Pyrrhin' conubia servas?'

Deiecit voltum et demissa voce locuta est : 320
'O felix una ante alias Priameia virgo,
hostilem ad tumulum Troiae sub moenibus altis
iussa mori, quae sortitus non pertulit ullos,
nec victoris eri tetigit captiva cubile !

nos, patria incensa, diversa per aequora vectae, 325
 stirpis Achilleae fastus iuvenemque superbum,
 servitio enixae, tulimus : qui deinde, secutus
 Ledaeam Hermionen Lacedaemoniosque hymenaeos,
 me famulo famulamque Heleno transmisit habendam.
 Ast illum, ereptae magno inflammatus amore 330
 coniugis et scelerum Furiis agitatus, Orestes
 excipit incautum patriasque obtruncat ad aras.
 Morte Neoptolemi regnorum reddita cessit
 pars Heleno, qui Chaonios cognomine campos
 Chaoniamque omnem Troiano a Chaone dixit, 335
 Pergamaque Iliacamque iugis hanc addidit arcem.
 Sed tibi qui cursum venti, quae fata dedere ?
 Aut quisnam ignarum nostris deus adpulit oris ?
 Quid puer Ascanius ? superatne et vescitur aura,
 quem tibi iam Troia — 340
 Ecqua tamen puero est amissae cura parentis ?
 Ecquid in antiquam virtutem animosque virilis
 et pater Aeneas et avunculus excitat Hector ?
 Talia fundebat lacrimans longosque ciebat
 incassum fletus, cum sese a moenibus heros 345
 Priamides multis Helenus comitantibus adfert,
 agnoscitque suos, laetusque ad limina ducit,
 et multum lacrimas verba inter singula fundit.
 Procedo, et parvam Troiam simulataque magnis
 Pergama, et arentem Xanthi cognomine rivum 350
 agnosco, Scaeaque amplector limina portae.
 Nec non et Teucri socia simul urbe fruuntur :
 illos porticibus rex accipiebat in amplis ;
 aulai medio libabant pocula Bacchi,
 impositis auro dapibus, paterasque tenebant. 355
 Iamque dies alterque dies processit, et aurae
 vela vocant tumidoque inflatur carbasus austro.
 His vatem adgredior dictis ac talia quaeso :

'Troïugena, interpres divom, qui numina Phoebi,
qui tripodas, Clarii laurus, qui sidera sentis,
et volucrum linguas et praepetis omina pennae,
fare age — namque omnem cursum mihi prospera dixit
religio, et cuncti suaserunt numine divi

360

Italiam petere et terras temptare repostas :
sola novum dictuque nefas Harpyia Celaeno
prodigium canit, et tristis denuntiat iras,
obscenamque famem — quae prima pericula vito ?
Quidve sequens tantos possim superare labores ?'

365

Hic Helenus, caesis primum de more iuencis,
exorat pacem divom, vittasque resolvit
sacrati capitis, meque ad tua limina, Phoebe,
ipse manu multo suspensum numine ducit,
atque haec deinde canit divino ex ore sacerdos :

370

'Nate dea, — nam te maioribus ire per altum
auspiciis manifesta fides : sic fata deum rex
sortitur, volvitque vices ; is vertitur ordo —
pauca tibi e multis, quo tutior hospita lustras
aequora et Ausonio possis considerare portu,
expediam dictis ; prohibent nam cetera Parcae
scire Helenum farique vetat Saturnia Iuno.
Principio Italiam, quam tu iam rere propinquam
vicinosque, ignare, paras invadere portus,
longa procul longis via dividit invia terris.
Ante et Trinacria lentandus remus in unda,
et salis Ausonii lustrandum navibus aequor,
infernique lacus, Aeaeaeque insula Circae,
quam tuta possis urbem componere terra :
signa tibi dicam, tu condita mente teneto :
cum tibi sollicito secreti ad fluminis undam
litoreis ingens inventa sub ilicibus sus
triginta capitum fetus enixa iacebit,
alba, solo recubans, albi circum ubera nati,

375

380

385

390

is locus urbis erit, requies ea certa laborum.

Nec tu mensarum morsus horresce futuros :

fata viam invenient, aderitque vocatus Apollo.

395

‘Has autem terras, Italique hanc litoris oram,
proxuma quae nostri perfunditur aequoris aestu,
effuge ; cuncta malis habitantur moenia Grais.

Hic et Narycii posuerunt moenia Locri,

et Sallentinos obsedit milite campos

400

Lyctius Idomeneus ; hic illa ducis Meliboei

parva Philoctetae subnixa Petelia muro.

Quin, ubi transmissae steterint trans aequora classes,

et positis aris iam vota in litore solves,

purpureo velare comas adopertus amictu,

405

ne qua inter sanctos ignis in honore deorum

hostilis facies occurrat et omina turbet.

Hunc socii morem sacrorum, hunc ipse teneto :

hac casti maneant in religione nepotes.

‘Ast ubi digressum Siculae te admoverit orae

410

ventus, et angusti rarescent claustra Pelori,

laeva tibi tellus et longo laeva petantur

aequora circuitu : dextrum fuge litus et undas.

Haec loca vi quondam et vasta convolsa ruina—

tantum aevi longinqua valet mutare vetustas—

415

dissiluisse ferunt, cum protinus utraque tellus

una foret ; venit medio vi pontus et undis

Hesperium Siculo latus abscidit, arvaque et urbes

litore diductas angusto interluit aestu.

Dextrum Scylla latus, laevum implacata Charybdis

420

obsidet, atque imo barathri ter gurgite vastos

sorbet in abruptum fluctus, rursusque sub auras

erigit alternos et sidera verberat unda.

At Scyllam caecis cohibet spelunca latebris,

ora exsertantem et navis in saxa trahentem.

425

Prima hominis facies et pulchro pectore virgo

pube tenus, postrema immani corpore pristis,
delphinum caudas utero commissa luporum.

Praestat Trinacrii metas lustrare Pachyni

cessantem, longos et circumflectere cursus, 430

quam semel informem vasto vidisse sub antro

Scyllam, et caeruleis canibus resonantia saxa.

‘Praeterea, si qua est Heleno prudentia, vati

si qua fides, animum si veris implet Apollo,

unum illud tibi, nate dea, proque omnibus unum 435

praedicam, et repetens iterumque iterumque monebo :

Iunonis magnae primum prece numen adora ;

Iunoni cane vota libens, dominamque potentem

supplicibus supera donis : sic denique victor

Trinacria finis Italos mittere relicta. 440

‘Huc ubi delatus Cumaeam accesseris urbem,

divinosque lacus, et Averno sonantia silvis,

insanam vatem aspicias, quae rupe sub ima

fata canit, foliisque notas et nomina mandat.

Quaecumque in foliis descripsit carmina virgo, 445

digerit in numerum, atque antro seclusa relinquit.

Illa manent immota locis, neque ab ordine cedunt ;

verum eadem, verso tenuis cum cardine ventus

impulit et teneras turbavit ianua frondes,

numquam deinde cavo volitantia prendere saxo, 450

nec revocare situs aut iungere carmina curat :

inconsulti abeunt, sedemque odere Sibyllae.

Hic tibi ne qua morae fuerint dispendia tanti, —

quamvis increpitent socii, et vi cursus in altum

vela vocet, possisque sinus implere secundos, — 455

quin adeas vatem precibusque oracula poscas

ipsa canat, vocemque volens atque ora resolvat.

Illa tibi Italiae populos venturaque bella,

et quo quemque modo fugiasque ferasque laborem

expediat, cursusque dabit venerata secundos. 460

Haec sunt, quae nostra liceat te voce moneri.
Vade age, et ingentem factis fer ad aethera Troiam.'

Quae postquam vates sic ore effatus amico est,
dona dehinc auro gravia sectoque elephanto
imperat ad navis ferri, stipatque carinis 465
ingens argentum, Dodonaeosque lebetas,
loricam consertam hamis auroque trilicem,
et conum insignis galeae cristasque comantis,
arma Neoptolemi; sunt et sua dona parenti.
Addit equos, additque duces; 470
remigium supplet; socios simul instruit armis.

Interea classem velis aptare iubebat
Anchises, fieret vento mora ne qua ferenti.
Quem Phoebi interpres multo compellat honore :
'Coniugio, Anchise, Veneris dignate superbo, 475
cura deum, bis Pergameis erepte ruinis,
ecce tibi Ausoniae tellus; hanc arripe velis.
Et tamen hanc pelago praeterlabare necesse est;
Ausoniae pars illa procul, quam pandit Apollo.
Vade' ait 'O felix nati pietate. Quid ultra 480
provehor, et fando surgentis demoror austros?'

Nec minus Andromache digressu maesta supremo
fert picturatas auri subtemine vestes
et Phrygiam Ascanio chlamydem (nec cedit honore),
textilibusque onerat donis, ac talia fatur : 485
'Accipe et haec, manuum tibi quae monumenta mearum
sint, puer, et longum Andromachae testentur amorem,
coniugis Hectoreae. Cape dona extrema tuorum,
O mihi sola mei super Astyanactis imago :
sic oculos, sic ille manus, sic ora ferebat; 490
et nunc aequali tecum pubesceret aevo.'

Hos ego digrediens lacrimis adfabar obortis :
'Vivite felices, quibus est fortuna peracta
iam sua; nos alia ex aliis in fata vocamur.

Vobis parta quies ; nullum maris aequor arandum,
arva neque Ausoniae semper cedentia retro
quaerenda : effigiem Xanthi Troiamque videtis,
quam vestrae fecere manus, melioribus, opto,
auspiciis, et quae fuerit minus obvia Graeis.

495

Si quando Thybrim vicinaque Thybridis arva
intraro, gentique meae data moenia cernam,
cognatas urbes olim populosque propinquos,
Epiro, Hesperia, quibus idem Dardanus auctor
atque idem casus, unam faciemus utramque
Troiam animis ; maneat nostros ea cura nepotes.'

500

505

Provehimur pelago vicina Ceraunia iuxta,
unde iter Italiam cursusque brevissimus undis.

Sol ruit interea et montes umbrantur opaci ;

sternimur optatae gremio telluris ad undam,

sortiti remos, passimque in litore sicco

corpora curamus ; fessos sopor inrigat artus.

510

Necdum orbem medium Nox horis acta subibat :

haud segnis strato surgit Palinurus et omnis

explorat ventos, atque auribus aëra captat ;

sidera cuncta notat tacito labentia caelo,

515

Arcturum pluviasque Hyadas geminosque Triones,

armatumque auro circumspicit Oriona.

Postquam cuncta videt caelo constare sereno,

dat clarum e puppi signum ; nos castra movemus,

temptamusque viam et velorum pandimus alas.

520

Iamque rubescebat stellis Aurora fugatis,

cum procul obscuros collis humilemque videmus

Italiam. *Italiam* primus conclamat Achates,

Italiam laeto socii clamore salutant.

Tum pater Anchises magnum cratera corona

525

induit, implevitque mero, divosque vocavit

stans celsa in puppi :

' Di maris et teltrae tempestatumque potentes,

ferte viam vento facilem et spirate secundi.
 Crebrescunt optatae auræ, portusque patescit
 iam propior, templumque adparet in arce Minervæ. 530
 Vela legunt socii, et proras ad litora torquent.
 Portus ab euroo fluctu curvatus in arcum;
 obiectæ salsa spumant aspargine cautes;
 ipse latet; gemino demittunt brachia muro 535
 turriti scopuli, refugitque ab litore templum.
 Quattuor hic, primum omen, equos in gramine vidi
 tondentis campum late, candore nivali.
 Et pater Anchises: 'Bellum, O terra hospita, portas;
 bello armantur equi, bellum hæc armenta minantur. 540
 Sed tamen idem olim curru succedere sueti
 quadrupedes, et frena iugo concordia ferre;
 spes et pacis' ait. Tum numina sancta precamur
 Palladis armisonæ, quæ prima accepit ovantis,
 et capita ante aras Phrygio velamur amictu; 545
 praeceptisque Heleni, dederat quæ maxima, rite
 Iunoni Argivæ iussos adolemus honores.
 Haud mora, continuo perfectis ordine votis,
 cornua velatarum obvertimus antennarum,
 Graiugenumque domos suspectaque linquimus arva. 550
 Hinc sinus Herculei (si vera est fama) Tarenti
 cernitur; attollit se diva Lacinia contra,
 Caulonisque arces et navifragum Scylaceum.
 Tum procul e fluctu Trinacria cernitur Aetna,
 et gemitum ingentem pelagi pulsataque saxa 555
 audimus longe fractasque ad litora voces,
 exsultantque vada, atque aestu miscentur arenæ.
 Et pater Anchises: 'Nimirum hæc illa Charybdis:
 hos Helenus scopulos, hæc saxa horrenda canebat.
 Eripite, O socii, pariterque insurgite remis!' 560

Haud minus ac iussi faciunt, primusque rudentem
 contorsit laevas proram Palinurus ad undas:

laevam cuncta cohors remis ventisque petivit.

Tollimur in caelum curvato gurgite, et idem
subducta ad Manis imos desedimus unda.

565

Ter scopuli clamorem inter cava saxa dedere :

ter spumam elisam et rorantia vidimus astra.

Interea fessos ventus cum sole reliquit,

ignarique viae Cyclopum adlabimur oris.

Portus ab accessu ventorum immotus et ingens

570

ipse ; sed horrificis iuxta tonat Aetna ruinis ;

interdumque atram prorumpit ad aethera nubem,

turbine fumantem piceo et candente favilla,

attollitque globos flammarum et sidera lambit ;

interdum scopulos avolsaque viscera montis

575

erigit eructans, liquefactaque saxa sub auras

cum gemitu glomerat, fundoque exaestuat imo.

Fama est Enceladi semiustum fulmine corpus

urgueri mole hac, ingentemque insuper Aetnam

impositam ruptis flammam expirare caminis ;

580

et fessum quotiens mutet latus, intremere omnem

murmure Trinacriam, et caelum subtexere fumo.

Noctem illam tecti silvis immania monstra

perferimus, nec quae sonitum det causa videmus.

Nam neque erant astrorum ignes, nec lucidus aethra

585

siderea polus, obscuro sed nubila caelo,

et lunam in nimbo nox intempesta tenebat.

Postera iamque dies primo surgebat Eoö,

umentemque Aurora polo dimoverat umbram :

cum subito e silvis, macie confecta suprema,

590

ignoti nova forma viri miserandaque cultu

procedit, supplexque manus ad litora tendit.

Respicimus : dira inluvies inmissaque barba,

consertum tegumen spinis ; at cetera Graius,

[et quondam patriis ad Troiam missus in armis.]

595

Isque ubi Dardanios habitus et Troia vidit

arma procul, paulum aspectu conterritus haesit,
 continuitque gradum ; mox sese ad litora praeceps
 cum fletu precibusque tulit : ‘ Per sidera testor,
 per superos atque hoc caeli spirabile lumen, 600
 tollite me, Teucri ; quascumque abducite terras ;
 hoc sat erit. Scio me Danaïs e classibus unum,
 et bello Iliacos fateor petiisse Penatis ;
 pro quo, si sceleris tanta est iniuria nostri,
 spargite me in fluctus, vastoque inmergite ponto. 605
 Si pereo, hominum manibus periisse iuvabit.’
 Dixerat, et genua amplexus genibusque volutans
 haerebat. Qui sit, fari, quo sanguine cretus,
 hortamur ; quae deinde agitet fortuna, fateri.
 Ipse pater dextram Anchises, haud multa moratus, 610
 dat iuveni, atque animum praesenti pignore firmat.
 Ille haec, deposita tandem formidine, fatur :
 ‘ Sum patria ex Ithaca, comes infelicis Ulixi,
 nomine Achaemenides, Troiam genitore Adamasto
 paupere — mansissetque utinam fortuna ! — profectus. 615
 Hic me, dum trepidi crudelia limina linquunt,
 inmemores socii vasto Cyclopi in antro
 deseruere. Domus sanie dapibusque cruentis,
 intus opaca, ingens ; ipse arduus, altaque pulsat
 sidera — Di, talem terris avertite pestem ! — 620
 nec visu facilis nec dictu adfabilis ulli.
 Visceribus miserorum et sanguine vescitur atro.
 Vidi egomet, duo de numero cum corpora nostro
 prensa manu magna, medio resupinus in antro,
 frangeret ad saxum, sanieque aspersa natarent 625
 limina ; vidi atro cum membra fluentia tabo
 manderet, et tepidi tremerent sub dentibus artus.
 Haud impune quidem ; nec talia passus Ulixes,
 oblitusve sui est Ithacus discrimine tanto.
 Nam simul expletus dapibus vinoque sepultus 630

cervicem inflexam posuit, iacuitque per antrum
 immensus, saniem eructans et frusta cruento
 per somnum commixta mero, nos magna precati
 numina sortitique vices, una undique circum
 fundimur, et telo lumen terebramus acuto, — 635
 ingens, quod torva solum sub fronte latebat,
 Argolici clipei aut Phoebeae lampadis instar, —
 et tandem laeti sociorum ulciscimur umbras.
 Sed fugite, O miseri, fugite, atque ab litore funem
 rumpite. 640

Nam qualis quantusque cavo Polyphemus in antro
 lanigeras claudit pecudes atque ubera pressat,
 centum alii curva haec habitant ad litora volgo
 infandi Cyclopes, et altis montibus errant.
 Tertia iam lunae se cornua lumine complent, 645
 cum vitam in silvis inter deserta ferarum
 lustra domosque traho, vastosque ab rupe Cyclopes
 prospicio, sonitumque pedum vocemque tremesco.
 Victum infelicem, bacas lapidosaque corna,
 dant rami, et volsis pascunt radicibus herbae. 650
 Omnia conlustrans, hanc primum ad litora classem
 conspexi venientem. Huic me, quaecumque fuisset,
 addixi: satis est gentem effugisse nefandam.
 Vos animam hanc potius quocumque absumite leto.'

Vix ea fatus erat, summo cum monte videmus 655
 ipsum inter pecudes vasta se mole moventem
 pastorem Polyphemum et litora nota petentem,
 monstrum horrendum, informe, ingens, cui lumen ademptum.
 Trunca manu pinus regit et vestigia firmat;
 lanigeræ comitantur oves — ea sola voluptas 660
 solamenque mali.

Postquam altos tetigit fluctus et ad aequora venit,
 luminis effossi fluidum lavit inde cruorem,
 dentibus infrendens gemitu, graditurque per aequor

iam medium, necdum fluctus latera ardua tinxit. 665
 Nos procul inde fugam trepidi celerare, recepto
 supplice sic merito, tacitique incidere funem ;
 verrimus et proni certantibus aequora remis.

Sensit, et ad sonitum vocis vestigia torsit ;
 verum ubi nulla datur dextra adfectare potestas, 670
 nec potis Ionios fluctus aequare sequendo,
 clamorem immensum tollit, quo pontus et omnes
 contremuere undae, penitusque exterrita tellus
 Italiae, curvisque immugiit Aetna cavernis.

At genus e silvis Cyclopum et montibus altis 675
 excitum ruit ad portus et litora complent.
 Cernimus adstantis nequiquam lumine torvo
 Aetnaeos fratres, caelo capita alta ferentis,
 concilium horrendum : quales cum vertice celso
 aëriae quercus, aut coniferae cyparissi 680
 constiterunt, silva alta Iovis, lucusve Dianae.

Praecipites metus acer agit quocumque rudentis
 excutere, et ventis intendere vela secundis.
 Contra iussa monent Heleni Scyllam atque Charybdis
 inter, utramque viam leti discrimine parvo, 685
 ni teneant cursus ; certum est dare lintea retro.

Ecce autem Boreas angusta ab sede Pelori
 missus adest. Vivo praetervehor ostia saxo
 Pantagiae Megarosque sinus Thapsumque iacentem.
 Talia monstrabat relegens errata retrorsus 690
 litora Achaemenides, comes infelicis Ulixi.

Sicania praetenta sinu iacet insula contra
 Plemurium undosum ; nomen dixere priores
 Ortygiam. Alpheum fama est huc Elidis amnem
 occultas egisse vias subter mare ; qui nunc 695
 ore, Arethusa, tuo Siculis confunditur undis.
 Iussi numina magna loci veneramur ; et inde

678 *intremuere.* H.

686 Before 685. R.

688 *Plemurium.* R.684 *Scylla; Charybdis.* R.690 *retrorsum.* H.696 *supler.* R.

exsupero praepingue solum stagnantis Helori.

Hinc altas cautes proiectaque saxa Pachyni

radimus, et fatis numquam concessa moveri

700

adparet Camerina procul campique Geloi,

immanisque Gela fluvii cognomine dicta.

Arduus inde Acragas ostentat maxuma longe

moenia, magnanimum quondam generator equorum ;

teque datis linquo ventis, palmosa Selinus,

705

et vada dura lego saxis Lilybeïa caecis.

Hinc Drepani me portus et inlaetabilis ora

accipit. Hic, pelagi tot tempestatibus actis,

heu genitorem, omnis curae casusque levamen,

amitto Anchisen : hic me, pater optume, fessum

710

deseris, heu, tantis nequiquam erepte periclis !

Nec vates Helenus, cum multa horrenda moneret,

hos mihi praedixit luctus, non dira Celaeno.

Hic labor extremus, longarum haec meta viarum.

Hinc me digressum vestris deus adpulit oris.

715

Sic pater Aeneas intentis omnibus unus

fata renarrabat divom, cursusque docebat.

Conticuit tandem, factoque hic fine quievit.

708 *Acragas. R.*708 *actus. H.*711 *nequidquam. H.*

10.10.13.

BOOK IV.—DEPARTURE FROM CARTHAGE.

DIDO converses with her sister Anna of her love for Æneas (vv. 1-50), which she betrays also by other tokens (54-89). Juno concert with Venus a device for uniting them in marriage (90-128). A hunting party is formed for the queen and her guests: Dido and Æneas are driven by the divine plot to shelter in a cave (129-172). Fame reports their alliance: jealousy and wrath of Iarbas (173-217). Jupiter sends Mercury to command the departure of Æneas, whom he finds laying the foundations of the citadel (218-278). Æneas summons his companions: Dido reproaches him with his intended flight (279-392). The fleet is made ready: he listens unmoved to the entreaties of Dido and Anna (393-449). The queen, maddened, resolves on death, first seeking magic incantations (450-521). Sleepless, at night, she exclaims against Trojan perfidy. Meanwhile Mercury in a vision again warns Æneas to flee: he hastens the departure of the fleet (522-583). Despair of Dido at his flight: she invokes curses upon the fugitive and his posterity (584-629). Simulating religious rites, she causes her chamber to be prepared, and slays herself, after a last appeal to her sister (629-692). Juno, by embassy of Iris, releases her tormented spirit (623-705).

AT regina gravi iamdudum saucia cura
 volnus alit venis, et caeco carpitur igni.
 Multa viri virtus animo, multusque recursat
 gentis honos: haerent infixi pectore voltus
 verbaque, nec placidam membris dat cura quietem.

5

Postera Phoebea lustrabat lampade terras,
 umentemque Aurora polo dimoverat umbram,
 cum sic unanimam adloquitur male sana sororem:
 'Anna soror, quae me suspensam insomnia terrent!
 Quis novus hic nostris successit sedibus hospes,
 quem sese ore ferens, quam forti pectore et armis!
 Credo equidem, nec vana fides, genus esse deorum.
 Degeneres animos timor arguit: heu, quibus ille
 iactatus fatis! Quae bella exhausta canebat!
 Si mihi non animo fixum immotumque sederet,
 ne cui me vinclo vellem sociare iugali,

10

15

postquam primus amor deceptam morte fefellit ;
 si non pertaesum thalami taedaeque fuisset,
 huic uni forsán potui succumbere culpae.

Anna, fatebor enim, miseri post fata Sychaei
 coniugis et sparsos fraterna caede Penatis,
 solus hic inflexit sensus, animumque labantem
impulit : adgnosco veteris vestigia flammae.

20

Sed mihi vel tellus optem prius ima dehiscat,
 vel Pater omnipotens adigat me fulmine ad umbras,
 pallentis umbras Erebi noctemque profundam,
 ante, Pudor, quam te violó, aut tua iura resolvo.
 Ille meos, primus qui me sibi iunxit, amores
 abstulit ; ille habeat secum servetque sepulchro.
 Sic effata sinum lacrimis implevit obortis.

25

30

Anna refert : ' O luce magis dilecta sorori,
 solane perpetua maerens carpere iuventa,
 nec dulcis natos, Veneris nec praemia noris ?
 Id cinerem aut Manis credis curare sepultos ?
 Esto : aegram nulli quondam flexere mariti,
 non Libyae, non ante Tyro ; despectus Iarbas
 ductoresque alii, quos Africa terra triumphis
 dives alit : placitón^e etiam pugnabis amori ?
 Nec venit in mentem, quorum consederis arvis ?
 Hinc Gaetulae urbes, genus insuperabile bello,
 et Numidae infreni cingunt et inhospita Syrtis ;
 hinc deserta siti regio, lateque furentes
 Barcaeí. Quid bella Tyro surgentia dicam,
 germanique minas ?

35

40

Dis equidem auspiciis reor et Iunone secunda
 hunc cursum Iliacas vento tenuisse carinas.

45

Quam tu urbem, soror, hanc cernes, quae surgere regna
 coniugio tali ! Teucrum comitantibus armis
 Punica se quantis attollet gloria rebus !

Tu modo posce deos veniam, sacrisque litatis

50

¹⁹ *forsam.* R.²⁶ *Erebo.* R.

indulge hospitio, causasque innecte morandi,
dum pelago desaevit hiemps et aquosus Orion,
quassataeque rates, dum non tractabile caelum.'

His dictis incensum animum inflammavit amore,
spemque dedit dubiae menti, solvitque pudorem.

55

Principio delubra adeunt, pacemque per aras
exquirunt ; mactant lectas de more bidentis
legiferae Cereri Phoeboque patrique Lyaeo,
Iunoni ante omnis, cui vincla iugalia curae.
Ipsa, tenens dextra pateram, pulcherrima Dido
candentis vaccae media inter cornua fundit,
aut ante ora deum pinguis spatiatur ad aras,
instauratque diem donis, pecudumque reclusis
pectoribus inhians spirantia consulit exta.

60

Heu vatum ignarae mentes ! quid vota furentem,
quid delubra iuvant ? Est mollis flamma medullas
interea, et tacitum vivit sub pectore volnus.

65

Uritur infelix Dido, totaque vagatur
urbe furens, qualis coniecta cerva sagitta,
quam procul incautam nemora inter Cresia fixit
pastor agens telis, liquitque volatile ferrum
nescius ; illa fuga silvas saltusque peragrat
Dictaeos ; haeret lateri letalis arundo.

70

Nunc media Aenean secum per moenia ducit,
Sidoniasque ostentat opes urbemque paratam ;
incipit effari, mediaque in voce resistit ;
nunc eadem labente die convivium quaerit,
Iliacosque iterum demens audire labores
exposcit, pendetque iterum narrantis ab ore.

75

Post, ubi digressi, lumenque obscura vicissim
luna premit suadentque cadentia sidera somnos,
sola domo maeret vacua, stratisque relictis
incubat, illum absens absentem auditque videtque ;
aut gremio Ascanium, genitoris imagine capta,

80

detinet, infandum si fallere possit amorem. 85

Non coepae adsurgunt turres, non arma iuventus
exercet, portusve aut propugnacula bello
tuta parant; pendent opera interrupta, minaeque
murorum ingentes aequataque machina caelo.

Quam simul ac tali persensit peste teneri 90

cara Iovis coniunx, nec famam obstare furori,
talibus adgreditur Venerem Saturnia dictis:

‘Egregiam vero laudem et spolia ampla refertis
tuque puerque tuus, magnum et memorabile nomen,
una dolo divom si femina victa duorum est!’ 95

Nec me adeo fallit veritam te moenia nostra
suspectas habuisse domos Karthaginis altae.

Sed quis erit modus, aut quo nunc certamine tanto? 100

Quin potius pacem aeternam pactosque hymenaeos
exercemus? Habes, tota quod mente petisti:
ardet amans Dido, traxitque per ossa furorem.

Communem hunc ergo populum paribusque regamus
auspiciis; liceat Phrygio servire marito,
dotalisque tuae Tyrios permittere dextrae.’

Olli — sensit enim simulata mente locutam, 105

quo regnum Italiae Libycas averteret oras —
sic contra est ingressa Venus: ‘Quis talia demens

abnuat, aut tecum malit contendere bello,
si modo, quod memoras, factum fortuna sequatur?
Sed fatis incerta feror, si Iuppiter unam 110

esse velit Tyriis urbem Troiaque profectis,
miscerive probet populos, aut foedera iungi.

Tu coniunx: tibi fas animum temptare precando.

Perge; sequar.’ Tum sic excepit regia Iuno: 115

‘Mecum erit iste labor: nunc qua ratione, quod instat
confieri possit, paucis, adverte, docebo.

Venatum Aeneas unaque miserrima Dido
in nemus ire parant, ubi primos crastinus ortus
extulerit Titan, radiisque retexerit orbem.

His ego nigrantem commixta grandine nimbū,
 dum trepidant alae, saltusque indagine cingunt,
 desuper infundam, et tonitru caelum omne ciebo.
 Diffugient comites et nocte tegentur opaca :
 speluncam Dido dux et Troianus eandem
 devenient ; adero, et, tua si mihi certa voluntas,
 [conubio iungam stabili propriamque dicabo.]
 hic hymenaeus erit.' — Non adversata petenti
 adnuit, atque dolis risit Cytherea repertis.

120

125

Oceanum interea surgens Aurora reliquit.
 It portis iubare exorto delecta iuventus ;
 retia rara, plagae, lato venabula ferro,
 Massylique ruunt equites et odora canum vis.
 Reginam thalamo cunctantem ad limina primi
 Poenorum exspectant, ostroque insignis et auro
 stat sonipes, ac frena ferox spumantia mandit.
 Tandem progreditur, magna stipante caterva,
 Sidoniam picto chlamydem circumdata limbo.
 Cui pharetra ex auro, crines nodantur in aurum,
 aurea purpuream subnectit fibula vestem.
 Nec non et Phrygii comites et laetus Iulus
 incedunt. Ipse ante alios pulcherrimus omnis
 infert se socium Aeneas atque agmina iungit.
 Qualis ubi hibernam Lyciam Xanthique fluenta
 deserit ac Delum maternam invisit Apollo,
 instauratque choros, mixtique altaria circum
 Cretesque Dryopesque fremunt pictique Agathyrsi ;
 ipse iugis Cynthi graditur, mollique fluentem
 fronde premit crinem fingens atque implicat auro ;
 tela sonant umeris : haud illo signior ibat
 Aeneas ; tantum egregio decus enitet ore.
 Postquam altos ventum in montis atque invia lustra,
 ecce ferae, saxi deiectae vertice, caprae
 decurrere iugis ; alia de parte patentis
 transmittunt cursu campos atque agmina cervi

130

135

140

145

150

pulverulenta fuga glomerant montisque relinquunt. 155
At puer Ascanius mediis in vallibus acri
gaudet equo, iamque hos cursu, iam praeterit illos,
spumantemque dari pecora inter inertia votis
optat aprum, aut fulvum descendere monte leonem.

Interea magno misceri murmure caelum 160
incipit ; insequitur commixta grandine nimbus ;
et Tyrii comites passim et Troiana iuventus
Dardaniusque nepos Veneris diversa per agros
tectata metu petiere ; ruunt de montibus amnes.
Speluncam Dido dux et Troianus eandem 165
deveniunt : prima et Tellus et pronuba Iuno
dant signum ; fulsere ignes et conscius aether
conubiis, summoque ulularunt vertice nymphae.
Ille dies primus leti primusque malorum
causa fuit ; neque enim specie famave movetur, 170
nec iam furtivum Dido meditatur amorem :
coniugium vocat ; hoc praetexit nomine culpam.

Extemplo Libyae magnas it Fama per urbes —
Fama, malum qua non aliud velocius ullum ;
mobilitate viget, viresque acquirit eundo, 175
parva metu primo, mox sese attollit in auras,
ingrediturque solo, et caput inter nubila condit.
Illam Terra parens, ira inritata deorum,
extremam (ut perhibent) Coeo Enceladoque sororem
progeniuit, pedibus celerem et pernicipibus alis, 180
monstrum horrendum, ingens, cui, quot sunt corpore plumae,
tot vigiles oculi subter, mirabile dictu,
tot linguae, totidem ora sonant, tot subrigit aures.
Nocte volat caeli medio terraeque per umbram,
stridens, nec dulci declinat lumina somno ; 185
luce sedet custos aut summi culmine tecti,
turribus aut altis, et magnas territat urbes ;
tam ficti praviue tenax, quam nuntia veri.

Haec tum multiplici populos sermone replebat

gaudens, et pariter facta atque infecta canebat : 190
venisse Aenean, Troiano sanguine cretum,
cui se pulchra viro dignetur iungere Dido ;
nunc hiemem inter se luxu, quam longa, fovere
regnorum immemores turpique cupidine captos.
Haec passim dea foeda virum diffundit in ora. 195
Protinus ad regem cursus detorquet Iarban,
incenditque animum dictis atque aggerat iras.

Hic Hammone satus, rapta Garamantide Nympha,
templa Iovi centum latis immania regnis,
centum aras posuit, vigilemque sacraverat ignem, 200
excubias divom aeternas, pecudumque cruore
pingue solum et variis florentia limina sertis.
Isque amens animi et rumore accensus amaro
dicitur ante aras media inter numina divom
multa Iovem manibus supplex orasse supinis : 205

‘Juppiter omnipotens, cui nunc Maurusia pictis
gens epulata toris Lenaeum libat honorem,
aspicis haec, an te, genitor, cum fulmina torques,
nequiquam horremus, caecique in nubibus ignes
terrificant animos et inania murmura miscent ? 210
Femina, quae nostris errans in finibus urbem
exiguam pretio posuit, cui litus arandum
cuique loci leges dedimus, conubia nostra
reppulit, ac dominum Aenean in regna recepit.
Et nunc ille Paris cum semiviro comitatu, 215
Maeonia mentum mitra crinemque madentem
subnexus, rapto potitur : nos munera templis
quippe tuis ferimus, famamque fovemus inanem.’

Talibus orantem dictis arasque tenentem
audiit omnipotens, oculosque ad moenia torsit
regia et oblitos famae melioris amantes. 220
Tum sic Mercurium adloquitur ac talia mandat :
‘Vade age, nate, voca Zephyros et labere pennis,
Dardaniumque ducem, Tyria Karthagine qui nunc

exspectat, fatisque datas non respicit urbes, 225
 adloquere, et celeris defer mea dicta per auras.
 Non illum nobis genetrix pulcherrima talem
 promisit, Graiumque ideo bis vindicat armis ;
 sed fore, qui gravidam imperiis belloque frementem
 Italiam regeret, genus alto a sanguine Teucris 230
 proderet, ac totum sub leges mitteret orbem.
 Si nulla accendit tantarum gloria rerum,
 nec super ipse sua molitur laude laborem,
 Ascanione pater Romanas invidet arces ?
 Quid struit, aut qua spe inimica in gente moratur, 235
 nec prolem Ausoniam et Lavinia respicit arva ?
 Naviget : haec summa est ; hic nostri nuntius esto.
 Dixerat. Ille patris magni parere parabat
 imperio ; et primum pedibus talaria nequit
 aurea, quae sublimem alis sive aequora supra 240
 seu terram rapido pariter cum flamine portant ;
 tum virgam capit : hac animas ille evocat Orco
 pallentis, alias sub Tartara tristia mittit,
 dat somnos adimitque, et lumina morte resignat.
 Illa fretus agit ventos, et turbida tranat 245
 nubila ; iamque volans apicem et latera ardua cernit
 Atlantis duri, caelum qui vertice fulcit,
 Atlantis, cinctum adsidue cui nubibus atris
 piniferum caput et vento pulsatur et imbri ;
 nix umeros infusa tegit ; tum flumina mento 250
 praecipitant senis, et glacie riget horrida barba.
 Hic primum paribus nitens Cyllenius alis
 constitit ; hinc toto praeceps se corpore ad undas
 misit, avi similis, quae circum litora, circum
 piscosos scopulos humilis volat aequora iuxta. 255
 Haud aliter terras inter caelumque volabat,
 litus arenosum Libyae ventosque secabat
 materno veniens ab avo Cyllenia proles.

Ut primum alatis tetigit magalia plantis,
 Aenean fundantem arces ac tecta novantem 260
 conspicit; atque illi stellatus iaspide fulva
 ensis erat, Tyrioque ardebat murice laena
 demissa ex umeris, dives quae munera Dido
 fecerat, et tenui telas discreverat auro.

Continuo invadit: 'Tu nunc Karthaginis altae 265
 fundamenta locas, pulchramque uxorius urbem
 exstruis, heu regni rerumque oblite tuarum?

Ipse deum tibi me claro demittit Olympo
 regnator, caelum ac terras qui numine torquet;
 ipse haec ferre iubet celeris mandata per auras: 270
 quid struis, aut qua spe Libycis teris otia terris?
 Si te nulla movet tantarum gloria rerum,
 [nec super ipse tua moliris laude laborem,]
 Ascanium surgentem et spes heredis Iuli
 respice, cui regnum Italiae Romanaque tellus 275
 debentur.' Tali Cyllenius ore locutus
 mortalis visus medio sermone relinquit,
 et procul in tenuem ex oculis evanuit auram.

At vero Aeneas aspectu obmutuit amens,
 arrectaeque horrore comae, et vox faucibus haesit. 280
 Ardet abire fuga dulcisque relinquere terras,
 attonitus tanto monitu imperioque deorum.
 Heu quid agat? Quo nunc reginam ambire furentem
 audeat adfatu? Quae prima exordia sumat?
 Atque animum nunc huc celerem, nunc dividit illuc, 285
 in partisque rapit varias perque omnia versat.
 Haec alternanti potior sententia visa est:
 Mnesthea Sergestumque vocat fortemque Serestum,
 classem aptent taciti sociosque ad litora cogant,
 arma parent, et quae rebus sit causa novandis 290
 dissimulent; sese interea, quando optuma Dido
 nesciat et tantos rumpi non speret amores,

temptaturum aditus, et quae mollissima fandi
tempora, quis rebus dexter modus. Ocius omnes
imperio laeti parent ac iussa facessunt.

295

At regina dolos — quis fallere possit amantem?
praesensit, motusque excepit prima futuros,
omnia tuta timens. Eadem impia Fama furenti
detulit armari classem cursumque parari.

Saevit inops animi, totamque incensa per urbem
bacchatur, qualis commotis excita sacris

300

Thyias, ubi audito stimulant trieterica Baccho
orgia, nocturnusque vocat clamore Cithaeron.

Tandem his Aenean compellat vocibus ultro :

‘Dissimulare etiam sperasti, perfide, tantum
posse nefas, tacitusque mea decedere terra?

305

Nec te noster amor, nec te data dextera quondam,
nec moritura tenet crudeli funere Dido?

Quin etiam hiberno moliris sidere classem,
et mediis properas aquilonibus ire per altum,
crudelis? Quid, si non arva aliena domosque
ignotas peteres, sed Troia antiqua maneret,

310

Troia per undosum peteretur classibus aequor?

Mene fugis? Per ego has lacrimas dextramque tuam te
(quando aliud mihi iam miserae nihil ipsa reliqui)

315

per conubia nostra, per inceptos hymenaeos,
si bene quid de te merui, fuit aut tibi quicquam
dulce meum, miserere domus labentis, et istam —
oro, si quis adhuc precibus locus — exue mentem.

Te propter Libycae gentes Nomadumque tyranni
odere, infensi Tyrii ; te propter eundem

320

extinctus pudor, et, qua sola sidera adibam,
fama prior. Cui me moribundam deseris, hospes?

Hoc solum nomen quoniam de coniuge restat.

Quid moror? An mea Pygmalion dum moenia frater
destruat, aut captam ducat Gaetulus Iarbas?

325

Saltem si qua mihi de te suscepta fuisset

ante fugam suboles, si quis mihi parvulus aula
luderet Aeneas, qui te tamen ore referret,
non equidem omnino capta ac deserta viderer.' 330

Dixerat. Ille Iovis monitis immota tenebat
lumina, et obnixus curam sub corde premebat.
Tandem pauca refert: 'Ego te, quae plurima fando
enumerare vales, numquam, regina, negabo
promeritam; nec me meminisse pigebit Elissae, 335

dum memor ipse mei, dum spiritus hos regit artus.
Pro re pauca loquar. Neque ego hanc abscondere furto
speravi — ne finge — fugam, nec coniugis umquam
praetendi taedas, aut haec in foedera veni.
Me si fata meis paterentur ducere vitam 340

auspiciis et sponte mea componere curas,
urbem Troianam primum dulcisque meorum
reliquias colerem, Priami tecta alta manerent,
et recidiva manu posuissem Pergama victis.
Sed nunc Italiam magnam Gryneus Apollo, 345

Italiam Lyciae iussere capessere sortes:
hic amor, haec patria est. Si te Karthaginis arces,
Phoenissam, Libycaeque aspectus detinet urbis,
quae tandem, Ausonia Teucros considerare terra,
invidia est? Et nos fas extera quaerere regna. 350

Me patris Anchisae, quotiens umentibus umbris
nox operit terras, quotiens astra ignea surgunt,
admonet in somnis et turbida terret imago;
me puer Ascanius capitisque iniuria cari,
quem regno Hesperiae fraudo et fatalibus arvis. 355

Nunc etiam interpretes divom, Iove missus ab ipso —
testor utrumque caput — celeris mandata per auras
detulit; ipse deum manifesto in lumine vidi
intransem muros, vocemque his auribus hausi.
Desine meque tuis incendere teque querelis: 360
Italiam non sponte sequor.'

Talia dicentem iamdudum aversa tuetur,
 huc illuc volvens oculos, totumque pererrat
 luminibus tacitis, et sic accensa profatur :
 ‘ Nec tibi diva parens, generis nec Dardanus auctor, 365
 perfide ; sed duris genuit te cautibus horrens
 Caucasus, Hyrcanaeque admorunt ubera tigres.
 Nam quid dissimulo, aut quae me ad maiora reservo ?
 Num fletu ingemuit nostro ? Num lumina flexit ?
 Num lacrimas victus dedit, aut miseratus amantem est ? 370
 Quae quibus anteferam ? Iam iam nec maxuma Iuno,
 nec Saturnius haec oculis pater aspicit aequis.
 Nusquam tuta fides. Eiectum litore, egentem
 excepi, et regni demens in parte locavi ;
 amissam classem, socios a morte reduxi. 375
 Heu furiis incensa feror ! Nunc augur Apollo,
 nunc Lyciae sortes, nunc et Iove missus ab ipso
 interpretes divom fert horrida iussa per auras.
 Scilicet is Superis labor est, ea cura quietos
 sollicitat. Neque te teneo, neque dicta refello. 380
 I, sequere Italiam ventis, pete regna per undas.
 Spero equidem mediis, si quid pia numina possunt,
 supplicia hausurum scopulis, et nomine Dido
 saepe vocaturum. Sequar atris ignibus absens,
 et, cum frigida mors anima seduxerit artus, 385
 omnibus umbra locis adero. Dabis, improbe, poenas.
 Audiam, et haec Manis veniet mihi fama sub imos.’
 His medium dictis sermonem abruptit, et auras
 aegra fugit, seque ex oculis avertit et aufert,
 linquens multa metu cunctantem et multa parantem 390
 dicere. Suscipiunt famulae, conlapsaque membra
 marmoreo referunt thalamo stratisque reponunt.

At pius Aeneas, quamquam lenire dolentem
 solando cupit et dictis avertere curas,
 multa gemens magnoque animum labefactus amore, 395

iussa tamen divom exsequitur, classemque revisit.
 Tum vero Teucri incumbunt, et litore celsas
 deducunt toto naves : natat uncta carina ;
 frondentisque ferunt remos et robora silvis
 infabricata, fugae studiō.

400

Migrantis cernas, totaque ex urbe ruentis.
 Ac velut ingentem formicae farris acervum
 cum populant, hiemis memores, tectoque reponunt ;
 it nigrum campis agmen, praedamque per herbas
 convectant calle angusto ; pars grandia trudunt
 obnixae frumenta umeris ; pars agmina cogunt
 castigantque moras ; opere omnis semita fervet.

405

Quis tibi tum, Dido, cernenti talia sensus ?
 quosve dabas gemitus, cum litora fervere late
 prospiceres arce ex summa, totumque videres
 misceri ante oculos tantis clamoribus aequor ?
 Improbe Amor, quid non mortalia pectora cogis ?
 Ire iterum in lacrimas, iterum temptare precando
 cogitur, et supplex animos submittere amori,
 ne quid inexpertum frustra moritura relinquat.

410

415

‘ Anna, vides toto properari litore ; circum
 undique convenere ; vocat iam carbasus auras,
 puppibus et laeti nautae imposuere coronas.
 Hunc ego si potui tantum sperare dolorem,
 et perferre, soror, potero. Miserae hoc tamen unum
 exsequere, Anna, mihi. Solam nam perfidus ille
 te colere, arcanos etiam tibi credere sensus ;
 sola viri mollis aditus et tempora noras.

420

I, soror, atque hostem supplex adfare superbum :
 non ego cum Danais Troianam excindere gentem
 Aulide iuravi, classemve ad Pergama misi,
 nec patris Anchisae cineres Manisve revelli,
 cur mea dicta neget duras demittere in auris.

425

Quo ruit ? Extremum hoc miserae det munus amanti :

exspectet facilemque fugam ventosque ferentis. 430

Non iam coniugium antiquum, quod prodidit, oro,
nec pulcro ut Latio careat regnumque relinquat :
tempus inane peto, requiem spatiumque furori,
dum mea me victam doceat fortuna dolere.

Extremam hanc oro veniam — miserere sororis — 435
quam mihi cum dederit, cumulatam morte remittam.'

Talibus orabat, talisque miserrima fletus
fertque refertque soror : sed nullis ille movetur
fletibus, aut voces ullas tractabilis audit ;

fata obstant, placidasque viri deus obstruit auris. 440

Ac, velut annoso validam cum robore quercum
Alpini Boreae nunc hinc nunc flatibus illinc
erueri inter se certant ; it stridor, et altae
consternunt terram concusso stipite frondes ;
ipsa haeret scopulis, et, quantum vertice ad auras 445

aetherias, tantum radice in Tartara tendit :
haud secus adsiduis hinc atque hinc vocibus heros
tunditur, et magno persentit pectore curas ;
mens immota manet ; lacrimae volvuntur inanes.

Tum vero infelix fatis exterrita Dido 450

mortem orat ; taedet caeli convexa tueri.

Quo magis inceptum peragat lucemque relinquat,
vidit, turicremis cum dona imponeret aris,
horrendum dictu, latices nigrescere sacros,
fusaque in obscenum se vertere vina cruorem. 455

Hoc visum nulli, non ipsi effata sorori.

Praeterea fuit in tectis de marmore templum
coniugis antiqui, miro quod honore colebat,
velleribus niveis et festa fronde revinctum :
hinc exaudiri voces et verba vocantis 460

visa viri, nox cum terras obscura teneret ;
solaque culminibus ferali carmine bubo
saepe queri et longas in fletum ducere voces ;

multaque praeterea vaturn praedicta priorum
 terribili monitu horrificant. Agit ipse furentem 465
 in somnis ferus Aeneas ; semperque relinqui
 sola sibi, semper longam incomitata videtur
 ire viam, et Tyrios deserta quaerere terra.
 Eumenidum veluti demens videt agmina Pentheus,
 et solem geminum et duplicis se ostendere Thebas ; 470
 aut Agamemnonius scaenis agitatus Orestes
 armatam facibus matrem et serpentibus atris
 cum fugit, ultricesque sedent in limine Dirae.

Ergo ubi concepit furias evicta dolore
 decrevitque mori, tempus secum ipsa modumque 475
 exigit, et, maestam dictis adgressa sororem,
 consilium voltu tegit, ac spem fronte serenat :

‘ Inveni, germana, viam — gratare sorori —
 quae mihi reddat eum, vel eo me solvat amantem.
 Oceani finem iuxta solemque cadentem 480
 ultimus Aethiopum locus est, ubi maxumus Atlas
 axem humero torquet stellis ardentibus aptum :
 hinc mihi Massylae gentis monstrata sacerdos,
 Hesperidum templi custos, epulasque draconi
 quae dabat, et sacros servabat in arbore ramos, 485
 spargens umida mella soporiferumque papaver.
 Haec se carminibus promittit solvere mentes
 quas velit, ast aliis duras immittere curas,
 sistere aquam fluviis, et vertere sidera retro ;
 nocturnosque movet Manis : mugire videbis 490
 sub pedibus terram, et descendere montibus ornos.
 Testor, cara, deos et te, germana, tuumque
 dulce caput, magicas invitam accingier artes.
 Tu secreta pyram tecto interiore sub auras
 erige, et arma viri, thalamo quae fixa reliquit 495
 impius, exuviasque omnis, lectumque iugalem,
 quo perii, superimponas : abolere nefandi

464 *piorum.* R.

486 Omitted here and placed after 517. R.

cuncta viri monumenta iuvat, monstratque sacerdos.⁷

Haec effata silet ; pallor simul occupat ora.

Non tamen Anna novis praetexere funera sacris 500

germanam credit, nec tantos mente furores

concipit, aut graviora timet, quam morte Sychaei :

ergo iussa parat.

At regina, pyra penetrali in sede sub auras

erecta ingenti taedis atque ilice secta, 505

intenditque locum sertis, et fronde coronat

funerea ; super exuvias ensemque relictum

effigiemque toro locat, haud ignara futuri.

Stant arae circum, et crines effusa sacerdos

ter centum tonat ore deos, Erebumque Chaosque, 510

tergeminamque Hecaten, tria virginis ora Dianae.

Sparserat et latices simulatos fontis Averni,

falcibus et messae ad lunam quaeruntur aënis

pubentes herbae nigri cum lacte veneni ;

quaeritur et nascentis equi de fronte revolsus 515

et matri praereptus amor.

Ipsa mola manibusque piis altaria iuxta,

unum exuta pedem vinclis, in veste recincta,

testatur moritura deos et conscia fati

sidera ; tum, si quod non aequo foedere amantes 520

curae numen habet iustumque memorque, precatur.

Nox erat, et placidum carpebant fessa soporem

corpora per terras, silvaeque et saeva quierant

aequora : cum medio volvuntur sidera lapsu,

cum tacet omnis ager, pecudes pictaeque volucres, 525

quaeque lacus late liquidos, quaeque aspera dumis

rura tenent, somno positae sub nocte silenti

[lenibant curas, et corda oblita laborum].

At non infelix animi Phoenissa, nec umquam

solvitur in somnos, oculisque aut pectore noctem 530

⁵⁰² *concepit.* R.

⁴⁹⁸ after ⁵¹⁷. R.

⁵²⁸ Rejected by R.

⁵¹⁷ *mola.* R.

⁵²⁹ *neque.* R.

accipit : ingeminant curae, rursusque resurgens
 saevit amor, magnoque irarum fluctuat aestu.
 Sic adeo insistit, secumque ita corde volutat :

‘En, quid ago? Rursusne procos inrisa priores
 experiar, Nomadumque petam conubia supplex, 535
 quos ego sim totiens iam dedignata maritos?

Iliacas igitur classes atque ultima Teucrum
 iussa sequar? Quiane auxilio iuvat ante levatos,
 et bene apud memores veteris stat gratia facti?
 Quis me autem, fac velle, sinet, ratibusve superbis 540
 invisam accipiet? Nescis heu, perdita, necdum
 Laomedontae sentis periuria gentis?

Quid tum, sola fuga nautas comitabor ovantes,
 an Tyriis omnique manu stipata meorum
 inferar, et, quos Sidonia vix urbe revelli, 545
 rursus agam pelago, et ventis dare vela iubebo?

Quin morere, ut merita es, ferroque avertit dolorem.

Tu lacrimis evicta meis, tu prima furem
 his, germana, malis oneras atque obicis hosti.
 Non licuit thalami expertem sine crimine vitam 550
 degere, more ferae, tales nec tangere curas!

Non servata fides cineri promissa Sychæo!
 Tantos illa suo rumpebat pectore questus.

Aeneas celsa in puppi, iam certus eundi,
 carpebat somnos, rebus iam rite paratis. 555

Huic se forma dei voltu redeuntis eodem
 obtulit in somnis, rursusque ita visa monere est—
 omnia Mercurio similis, vocemque coloremque
 et crinis flavos et membra decora iuventa :

‘Nate dea, potes hoc sub casu ducere somnos,
 nec, quae te circum stent deinde pericula, cernis, 560
 demens, nec Zephyros audis spirare secundos?
 Illa dolos dirumque nefas in pectore versat,
 certa mori, varioque irarum fluctuat aestu.

548 and 549 after 418. R.

557 *monerest.* R.

559 *inventae.* R. H.

564 *varios . . . concitat aestus.* R.

Non fugis hinc praeceps, dum praecipitare potestas? 565

Iam mare turbari trabibus, saevasque videbis
conlucere faces, iam fervere litora flammis,
si te his attigerit terris Aurora morantem.

Heia age, rumpe moras. Varium et mutabile semper
femina.' Sic fatus, nocti se immiscuit atrae. 570

Tum vero Aeneas, subitis exterritus umbris,
corripit e somno corpus, sociosque fatigat :
' Praecipites vigilate, viri, et considite transtris ;
solvite vela citi. Deus aethere missus ab alto
festinare fugam tortosque incidere funes 575

ecce iterum stimulat. Sequimur te, sancte deorum,
quisquis es, imperioque iterum paremus ovantes.
Adsis o placidusque iuves, et sidera caelo
dextra feras.' Dixit, vaginaque eripit ensem
fulmineum, strictoque ferit retinacula ferro. 580

Idem omnes simul ardor habet, rapiuntque ruuntque ;
litora deseruere ; latet sub classibus aequor ;
adnxi torquent spumas et caerula verrunt.

Et iam prima novo spargebat lumine terras
Tithoni croceum linquens Aurora cubile. 585

Regina e speculis ut primum albescere lucem
vidit, et aequatis classem procedere velis,
litoraue et vacuos sensit sine remige portus,
terque quaterque manu pectus percussa decorum,
flavescentesque abscissa comas, ' Pro Iuppiter, ibit 590
hic ' ait ' et nostris inluserit advena regnis ?

Non arma expedient, totaque ex urbe sequentur,
deripientque rates alii navalibus ? Ite,
ferre citi flammis, date vela, impellite remos ! —
Quid loquor, aut ubi sum ? Quae mentem insania mutat ? 595
Infelix Dido, nunc te facta impia tangunt.

Tum decuit, cum sceptras dabas. — En dextra fidesque,
quem secum patrios aiunt portare Penates,

quem subiisse umeris confectum aetate parentem !
 Non potui abreptum divellere corpus, et undis
 spargere ? Non socios, non ipsum absumere ferro
 Ascanium, patriisque epulandum ponere mensis ? —
 Verum anceps pugnae fuerat fortuna : — fuisset.

600

Quem metui moritura ? Faces in castra tulissem,
 implessemque foros flammis, natumque patremque
 cum genere extinxem, memet super ipsa dedissem.

605

‘Sol, qui terrarum flammis opera omnia lustras,
 tuque harum interpretis curarum et conscia Iuno,
 nocturnisque Hecate triviis ululata per urbes,
 et Dirae ultrices, et di morientis Elissae,
 accipite haec, meritumque malis advertite numen,
 et nostras audite preces. Si tangere portus
 infandum caput ac terris adnare necesse est,
 et sic fata Iovis poscunt, hic terminus haeret :

610

at bello audacis populi vexatus et armis,
 finibus extorris, complexu avulsus Iuli,
 auxilium imploret, videatque indigna suorum
 funera ; nec, cum se sub leges pacis iniquae
 tradiderit, regno aut optata luce fruatur,
 sed cadat ante diem, mediaque inhumatus arena.

615

620

Haec precor, hanc vocem extremam cum sanguine fundo.

Tum vos, o Tyrii, stirpem et genus omne futurum
 exercete odiis, cinerique haec mittite nostro
 munera. Nullus amor populis, nec foedera sunt.

625

Exoriare aliquis nostris ex ossibus ultor,
 qui face Dardanios ferroque sequare colonos,
 nunc, olim, quocumque dabunt se tempore vires.
 Litora litoribus contraria, fluctibus undas
 imprecor, arma armis ; pugnent ipsique nepotesque.’

Haec ait, et partis animum versabat in omnis,
 invisam quaerens quam primum abrumpere lucem.

630

Tum breviter Barcen nutricem adfata Sychaei ;
 namque suam patria antiqua cinis ater habebat :

'Annam cara mihi nutrix huc siste sororem ;
dic corpus properet fluviali spargere lympha, 635
et pecudes secum et monstrata piacula ducat :
sic veniat ; tuque ipsa pia tege tempora vitta.
Sacra Iovi Stygio, quae rite incepta paravi,
perficere est animus, finemque imponere curis,
Dardanisque rogam capitis permittere flammae.' 640
Sic ait : illa gradum studio celerabat anili.

At trepida, et coeptis immanibus effera Dido,
sanguineam volvens aciem, maculisque trementis
interfusa genas, et pallida morte futura,
interiora domus inrumpit limina, et altos 645
conscendit furibunda rogos, ensemque recludit
Dardanium, non hos quaesitum munus in usus.
Hic, postquam Iliacas vestes notumque cubile
conspexit, paulum lacrimis et mente morata,
incubuitque toro, dixitque novissima verba : 650

'Dulces exuviae, dum fata deusque sinebant,
accipite hanc animam, meque his exsolve curis.
Vixi, et, quem dederat cursum fortuna, peregi,
et nunc magna mei sub terras ibit imago.
Urbem praeclaram statui ; mea moenia vidi ; 655
ulta virum, poenas inimico a fratre recepi ;
felix, heu nimium felix, si litora tantum
numquam Dardaniae tetigissent nostra carinae !'

Dixit, et, os impressa toro, 'Moriemur inultae,
sed moriamur' ait. 'Sic, sic iuvat ire sub umbras : 660
Hauriat hunc oculis ignem crudelis ab alto
Dardanus, et nostrae secum ferat omina mortis.'
Dixerat ; atque illam media inter talia ferro
conlapsam aspiciunt comites, ensemque cruore
spumantem, sparsasque manus. It clamor ad alta 665
atria ; concussam bacchatur Fama per urbem.
Lamentis gemituque et femineo ululatu

tectæ fremunt ; resonat magnis plangoribus aether,
non aliter, quam si immissis ruat hostibus omnis
Karthago aut antiqua Tyros, flammaeque furentes
culmina perque hominum volvantur perque deorum.

670

Audiit exanimis, trepidoque exterrita cursu
unguibus ora soror foedans et pectora pugnis
per medios ruit, ac morientem nomine clamat :
' Hoc illud, germana, fuit ? Me fraude petebas ?
Hoc rogos iste mihi, hoc ignes araeque parabant ?
Quid primum deserta querar ? Comitemne sororem
sprexisti moriens ? Eadem me ad fata vocasses :
idem ambas ferro dolor, atque eadem hora tulisset.
His etiam struxi manibus, patriosque vocavi
voce deos, sic te ut posita crudelis abessem ?
Exstincti te meque, soror, populumque patresque
Sidonios urbemque tuam. Date volnera lymphis
abluam, et, extremus si quis super halitus errat,
ore legam.' Sic fata, gradus evaserat altos,
semianimemque sinu germanam amplexa fovebat
cum gemitu, atque atros siccabat veste cruores.
Illa, graves oculos conata attollere, rursus
deficit ; infixum stridit sub pectore vulnus.
Ter sese attollens cubitoque adnixa levavit ;
ter revoluta toro est, oculisque errantibus alto
quaesivit caelo lucem, ingemuitque reperta.

675

680

685

690

Tum Iuno omnipotens, longum miserata dolorem
difficilisque obitus, Irim demisit Olympo,
quæ luctantem animam nexosque resolveret artus.
Nam quia nec fato, merita nec morte peribat,
sed misera ante diem, subitoque accensa furore,
nondum illi flavum Proserpina vertice crinem
abstulerat, Stygioque caput damnaverat Orco.
Ergo Iris croceis per caelum roscida pennis,
mille trahens varios adverso sole colores,

695

700

688 Comma after *lymphis*. H.689 *defecit*. R.700 *pinnis*. R.

devolat, et supra caput adstitit : ' Hunc ego Diti
sacrum iussa fero, teque isto corpore solvo.'

Sic ait, et dextra crinem secatur : omnis et una
dilapsus calor, atque in ventos vita recessit.

705

March 1/1/1883

BOOK V.—SICILY.

ÆNEAS, departing, sees the blaze of Dido's funeral pile. A storm threatens, and he turns his course towards Sicily, where he is received with welcome by Acestes (1-41). He prepares to celebrate with sacrifice and funeral games the anniversary of his father's death (42-103). First contest, race of four Galleys; incidents of the race: the first prize is won by Cloanthus (104-285). Second contest, Foot-race: Nisus and Euryalus (288-361). Third contest, the Cestus: Dares and Entellus: the gigantic strength of the latter, who wields the gauntlets of Eryx (362-484). Fourth contest, Archery: the dove shot in mid-air by Eurytion: the fiery flight of Acestes' arrow (485-544). The Equestrian game, *Troianus*, led by Ascanius in skilful evolutions (545-603). Juno moves the Trojan women to repining at their long wandering: led by Pyrgo, they set fire to the fleet: the flames cannot be stayed, until Jupiter sends a timely rain, by which all the ships but four are rescued (604-699). Æneas purposes to found a colony in Sicily; but is warned in a vision by Anchises to proceed with his stoutest followers to Latium: those who desire remain behind under protection of Acestes; the rest set sail (700-778). At the entreaty of Venus, Neptune, with the Tritons and sea-nymphs, attends his course. The fleet passes safe upon the waters, with the loss of the pilot Palinurus alone, who, overcome by the god of sleep, falls into the sea, and perishes (779-871).

INTEREA medium Aeneas iam classe tenebat
 I certus iter, fluctusque atros Aquilone secabat,
 moenia respiciens, quae iam infelicis Elissae
 conlucent flammis. Quae tantum accenderit ignem,
 causa latet; duri magno sed amore dolores
 polluto, notumque, furens quid femina possit,
 triste per augurium Teucrorum pectora ducunt.

5

Ut pelagus tenuere rates, nec iam amplius ulla
 occurrit tellus, maria undique et undique caelum,
 olli caeruleus supra caput adstitit imber,
 noctem hiememque ferens, et inhorruit unda tenebris.
 Ipse gubernator puppi Palinurus ab alta:
 'Heu! quianam tanti cinxerunt aethera nimbi?
 Quidve, pater Neptune, paras?' Sic deinde locutus

10

colligere arma iubet validisque incumbere remis,
obliquatque sinus in ventum, ac talia fatur : 15

‘Magnanime Aenea, non, si mihi Iuppiter auctor
spondeat, hoc sperem Italiam contingere caelo.
Mutati transversa fremunt et vespere ab atro
consurgunt venti, atque in nubem cogitur aër. 20

Nec nos obniti contra, nec tendere tantum
sufficimus. Superat quoniam Fortuna, sequamur,
quoque vocat, vertamus iter. Nec litora longe
fida reor fraterna Erycis portusque Sicanos,
si modo rite memor servata remetior astra.’ 25

Tum pius Aeneas : ‘Equidem sic poscere ventos
iamdudum et frustra cerno te tendere contra :
flecte viam velis. An sit mihi gratior ulla,
quove magis fessas optem demittere naves,
quam quae Dardanium tellus mihi servat Acesten, 30
et patris Anchisae gremio complectitur ossa?’
Haec ubi dicta, petunt portus, et vela secundi
intendunt Zephyri ; fertur cita gurgite classis,
et tandem laeti notae advertuntur arenae.

At procul ex celso miratus vertice montis 35
adventum sociasque rates, occurrit Acestes,
horridus in iaculis et pelle Libystidis ursae,
Troia Criniso conceptum flumine mater
quem genuit : veterum non immemor ille parentum
gratatur reduces, et gaza laetus agresti 40
excipit, ac fessos opibus solatur amicis.

Postera cum primo stellas Oriente fugarat
clara dies, socios in coetum litore ab omni
advocat Aeneas, tumulique ex aggere fatur :
‘Dardanidae magni, genus alto a sanguine divom, 45
annuus exactis completur mensibus orbis,
ex quo reliquias divinique ossa parentis
condidimus terra maestasque sacravimus aras.

Iamque dies, nisi fallor, adest, quem semper acerbum,
semper honoratum — sic di voluistis — habebo. 50

Hunc ego Gaetulis agerem si Syrtibus exsul,
Argolicove mari deprensus et urbe Mycenae ;
annua vota tamen sollemnisque ordine pompas
exsequeretur, strueremque suis altaria donis.

Nunc ultro ad cineres ipsius et ossa parentis, 55
haud equidem sine mente, reor, sine numine divom,
adsumus et portus delati intramus amicos.

Ergo agite, et laetum cuncti celebremus honorem ;
poscamus ventos ; atque haec me sacra quotannis
urbe velit posita templis sibi ferre dicatis. 60

Bina boum vobis Troia generatus Acestes
dat numero capita in naves ; adhibete Penates
et patrios epulis et quos colit hospes Acestes.

Praeterea, si nona diem mortalibus alium
Aurora extulerit radiisque retexerit orbem, 65
prima citae Teucris ponam certamina classis ;

quique pedum cursu valet, et qui viribus audax
aut iaculo incedit melior levibusque sagittis,
seu crudo fidit pugnam committere caestu,
cuncti adsint, meritaque expectent praemia palmae. 70

Ore favete omnes, et cingite tempora ramis.'

Sic fatus, velat materna tempora myrto ;
hoc Elymus facit, hoc aevi maturus Acestes,
hoc puer Ascanius, sequitur quos cetera pubes. .
Ille e concilio multis cum milibus ibat 75

ad tumultum, magna medius comitante caterva.
Hic duo rite mero libans carchesia Baccho
fundit humi, duo lacte novo, duo sanguine sacro,
purpureosque iacit flores, ac talia fatur :

'Salve, sancte parens : iterum salvete, recepti 80
nequiquam cineres, animaeque umbraeque paternae.
Non licuit fines Italos fataliaque arva,

⁷¹ *tempora cingite.* H.

⁸¹ *nequidquam.* H.

nec tecum Ausonium (quicumque est) quaerere Thybrim.'

Dixerat haec, adytis cum lubricus anguis ab imis
septem ingens gyros, septena volumina traxit, 85
amplexus placide tumulum lapsusque per aras,
caeruleae cui terga notae, maculosus et auro
squamam incendebat fulgor, ceu nubibus arcus
mille iacit varios adverso sole colores.

Obstipuit visu Aeneas. Ille agmine longo 90
tandem inter pateras et levia pocula serpens
libavitque dapes, rursusque innoxius imo
successit tumulo, et depasta altaria liquit.

Hoc magis inceptos genitori instaurat honores,
incertus, geniumne loci famulumne parentis 95
esse putet : caedit binas de more bidentes,
totque sues, totidem nigrantis terga iuencos ;
vinaque fundebat pateris, animamque vocabat
Anchisae magni Manisque Acheronte remissos.
Nec non et socii, quae cuique est copia, laeti 100
dona ferunt, onerant aras, mactantque iuencos ;
ordine aëna locant alii, fusique per herbam
subiciunt veribus prunas et viscera torrent.

Exspectata dies aderat, nonamque serena
Auroram Phaëthontis equi iam luce vehebant, 105
famaque finitimos et clari nomen Acestae
excierat ; laeto complerant litora coetu,
visuri Aeneadas, pars et certare parati.

Munera principio ante oculos circoque locantur
in medio, sacri tripodes viridesque coronae, 110
et palmae pretium victoribus, armaque et ostro
perfusae vestes, argenti aurique talenta ;
et tuba commissos medio canit aggere ludos.

Prima pares ineunt gravibus certamina remis
quattuor ex omni delectae classe carinae. 115
Velocem Mnestheus agit acri remige *Pristim*,
mox Italus Mnestheus, genus a quo nomine Memmi ;

ingentemque Gyas ingenti mole *Chimaeram*,
urbis opus, triplici pubes quam Dardana versu
impellunt, terno consurgunt ordine remi ;
Sergestusque, domus tenet a quo Sergia nomen,
Centauro invehitur magna, *Scylla*que Cloanthus
caerulea, genus unde tibi, Romane Cluenti.

120

Est procul in pelago saxum spumantia contra
litora, quod tumidis submersum tunditur olim
fluctibus, hiberni condunt ubi sidera cori ;
tranquillo silet, immotaque attollitur unda
campus, et apricis statio gratissima mergis.
Hic viridem Aeneas frondenti ex ilice metam
constituit signum nautis pater, unde reverti
scirent, et longos ubi circumflectere cursus.

125

130

Tum loca sorte legunt, ipsique in puppibus auro
ductores longe effulgent ostroque decori ;
cetera populea velatur fronde iuventus,
nudatosque umeros oleo perfusa nitescit.
Considunt transtris, intentaque brachia remis ;
intenti exspectant signum, exsultantiaque haurit
corda pavor pulsans, laudumque arrecta cupido.

135

Inde, ubi clara dedit sonitum tuba, finibus omnes,
haud mora, prosiluere suis ; ferit aethera clamor
nauticus, adductis spumant freta versa lacertis.
Infidunt pariter sulcos, totumque dehiscit
convulsum remis rostrisque tridentibus aequor.
Non tam praecipites bjiugo certamine campum
corripuere, ruuntque effusi carcere currus,
nec sic immissis aurigae undantia lora
concussere iugis pronique in verbera pendent.
Tum plausu fremituque virum studiisque faventum
consonat omne nemus, vocemque inclusa volutant
litora, pulsati colles clamore resultant.

140

145

150

Effugit ante alios primisque elabitur undis

turbam inter fremitumque Gyas ; quem deinde Cloanthus
consequitur, melior remis, sed pondere pinus
tarda tenet. Post hos aequo discrimine Pristis
Centaurusque locum tendunt superare priorem ; 155
et nunc Pristis habet, nunc victam praeterit ingens
Centaurus, nunc una ambae iunctisque feruntur
frontibus, et longa sulcant vada salsa carina.

Iamque propinquabant scopulo metamque tenebant,
cum princeps medioque Gyas in gurgite victor 160
rectorem navis compellat voce Menoeten :
' Quo tantum mihi dexter abis? Huc dirige gressum ;
litus ama, et laevas stringat sine palmula cautes ;
altum alii teneant.' Dixit ; sed caeca Menoetes
saxa timens proram pelagi detorquet ad undas. 165
' Quo diversus abis? ' iterum ' Pete saxa, Menoete !'
cum clamore Gyas revocabat ; et ecce Cloanthum
respicit instantem tergo, et propiora tenentem.
Ille inter navemque Gyae scopulosque sonantes
radit iter laevum interior, subitoque priorem 170
praeterit, et metis tenet aequora tuta relictis.
Tum vero exarsit iuveni dolor ossibus ingens,
nec lacrimis caruere genae, segnemque Menoeten,
oblitus decorisque sui sociumque salutis,
in mare praecipitem puppi deturbat ab alta ; 175
ipse gubernaclo rector subit, ipse magister,
hortaturque viros, clavumque ad litora torquet.
At gravis, ut fundo vix tandem redditus imo est,
iam senior madidaque fluens in veste Menoetes
summa petit scopuli siccaque in rupe resedit. 180
Illum et labentem Teucri et risere natantem,
et salsos rident revolventem pectore fluctus.

Hic laeta extremis spes est accensa duobus,
Sergesto Mnestheique, Gyan superare morantem.
Sergestus capit ante locum scopuloque propinquat, 185

nec tota tamen ille prior praeëunte carina ;
 parte prior, partem rostro premit aemula Pristis.
 At media socios incedens nave per ipsos
 hortatur Mnestheus : ' Nunc, nunc insurgite remis,
 Hectorei socii, Troiae quos sorte suprema
 delegi comites ; nunc illas promite vires, 190
 nunc animos, quibus in Gaetulis Syrtibus usi,
 Ionioque mari Maleaeque sequacibus undis.
 Non iam prima peto Mnestheus, neque vincere certo ;
 quamquam O !—sed superent, quibus hoc, Neptune, dedisti ; 195
 extremos pudeat rediisse ; hoc vincite, cives,
 et prohibete nefas.' Olli certamine summo
 procumbunt ; vastis tremit ictibus aerea puppis,
 subtrahiturque solum ; tum creber anhelitus artus
 aridaque ora quatit, sudor fluit undique rivis. 200

Attulit ipse viris optatum casus honorem.
 Namque furens animi dum proram ad saxa suburguet
 interior, spatiumque subit Sergestus iniquo,
 infelix saxis in procurrentibus haesit.
 Concussae cautes, et acuto in murice remi 205
 obnixi crepuere, inlisaque prora pependit.
 Consurgunt nautae et magno clamore morantur,
 ferratasque trudes et acuta cuspide contos
 expediunt, fractosque legunt in gurgite remos.

At laetus Mnestheus successuque acrior ipso 210
 agmine remorum celeri ventisque vocatis
 prona petit maria et pelago decurrit aperto.
 Qualis spelunca subito commota columba,
 cui domus et dulces latebroso in pumice nidi,
 fertur in arva volans, plausumque exterrita pennis 215
 dat tecto ingentem, mox aëre lapsa quieto
 radit iter liquidum, celeres neque commovet alas :
 sic Mnestheus, sic ipsa fuga secatur ultima Pristis
 aequora, sic illam fert impetus ipse volantem.

Et primum in scopulo luctantem deserit alto 220
 Sergestum, brevibusque vadis frustra que vocantem
 auxilia, et fractis discentem currere remis.

Inde Gyan ipsamque ingenti mole Chimaeram
 consequitur ; cedit, quoniam spoliata magistro est.
 Solus iamque ipso superest in fine Cloanthus : 225
 quem petit, et summis adnixus viribus urget.

Tum vero ingeminat clamor, cunctique sequentem
 instigant studiis, resonatque fragoribus aether.

Hi proprium decus et partum indignantur honorem
 ni teneant, vitamque volunt pro laude pacisci ; 230

hos successus alit : possunt, quia posse videntur.
 Et fors aequatis cepissent praemia rostris,
 ni palmas ponto tendens utrasque Cloanthus
 fudissetque preces, divosque in vota vocasset :

‘ Di, quibus imperium est pelagi, quorum aequora curro, 235
 vobis laetus ego hoc candentem in litore taurum
 constituam ante aras, voti reus, extaque salsos
 porriciam in fluctus et vina liquentia fundam.’

Dixit, eumque imis sub fluctibus audiit omnis
 Nereidum Phorcique chorus Panopeaque virgo, 240
 et pater ipse manu magna Portunus euntem
 impulit ; illa Noto citius volucrique sagitta
 ad terram fugit, et portu se condidit alto.

Tum satus Anchisa, cunctis ex more vocatis,
 victorem magna praeconis voce Cloanthum 245
 declarat, viridique advelat tempora lauro,
 muneraque in naves ternos optare iuencos,
 vinaque et argenti magnum dat ferre talentum.

Ipsis praecipuos ductoribus addit honores :
 victori chlamydem auratam, quam plurima circum 250
 purpura maeandro duplici Meliboea cucurrit,
 intextusque puer frondosa regius Ida
 veloces iaculo cervos cursuque fatigat,

acer, anhelanti similis, quem praepes ab Ida
 sublimem pedibus rapuit Iovis armiger uncis ; 255
 longaevi palmas nequiquam ad sidera tendunt
 custodes, saevitque canum latratus in auras.

At qui deinde locum tenuit virtute secundum,
 levibus huic hamis consertam auroque trilicem
 loricam, quam Demoleo detraxerat ipse 260

victor apud rapidum Simoënta sub Ilio alto,
 donat habere viro, decus et tutamen in armis.
 Vix illam famuli Phegeus Sagarisque ferebant
 multiplicem, conixi umeris ; indutus at olim
 Demoleos cursu palantes Troas agebat. 265

Tertia dona facit geminos ex aere lebetas,
 cymbiaque argento perfecta atque aspera signis.

Iamque adeo donati omnes opibusque superbi
 puniceis ibant evincti tempora taenis,
 cum saevo e scopulo multa vix arte revolsus, 270

amissis remis atque ordine debilis uno,
 inrisam sine honore ratem Sergestus agebat.
 Qualis saepe viae deprensus in aggere serpens,
 aerea quem obliquum rota transiit, aut gravis ictu
 seminecem liquit saxo lacerumque viator ; 275

nequiquam longos fugiens dat corpore tortus,
 parte ferox, ardensque oculis, et sibila colla
 arduus attollens, pars vulnere clauda retentat
 nexantem nodis seque in sua membra plicantem :
 tali remigio navis se tarda movebat ; 280

vela facit tamen, et velis subit ostia plenis.
 Sergestum Aeneas promisso munere donat,
 servatam ob navem laetus sociosque reductos.
 Olli serva datur, operum haud ignara Minervae,
 Cressa genus, Pholoë, geminique sub ubere nati. 285

Hoc pius Aeneas misso certamine tendit
 gramineum in campum, quem collibus undique curvis

cingebant silvae, mediaque in valle theatri
 circus erat ; quo se multis cum milibus heros
 consessu medium tulit exstructoque resedit. 290
 Hic, qui forte velint rapido contendere cursu,
 invitat pretiis animos, et praemia ponit.
 Undique conveniunt Teucri mixtique Sicani,
 Nisus et Euryalus primi,
 Euryalus forma insignis viridique iuventa, 295
 Nisus amore pio pueri ; quos deinde secutus
 regius egregia Priami de stirpe Diore ;
 hunc Salius simul et Patron, quorum alter Acarnan,
 alter ab Arcadio Tegeaeae sanguine gentis ;
 tum duo Trinacrii iuvenes, Helymus Panopesque, 300
 adsueta silvis, comites senioris Acestae ;
 multi praeterea, quos fama obscura recondit.
 Aeneas quibus in mediis sic deinde locutus :
 ' Accipite haec animis, laetasque advertite mentes :
 nemo ex hoc numero mihi non donatus abibit. 305
 Gnosia bina dabo levato lucida ferro
 spicula caelataque argento ferre bipennem ;
 omnibus hic erit unus honos. Tres praemia primi
 accipient, flavaque caput nectentur oliva.
 Primus equum phaleris insignem victor habeto ; 310
 alter Amazoniam pharetram plenamque sagittis
 Threiciis, lato quam circum amplectitur auro
 balteus, et tereti subnectit fibula gemma ;
 tertius Argolica hac galea contentus abito.'
 Haec ubi dicta, locum capiunt, signoque repente 315
 corripiunt spatia audito, limenque relinquunt,
 effusi nimbo similes, simul ultima signant.
 Primus abit longeque ante omnia corpora Nisus
 emicat, et ventis et fulminis ocior alis ;
 proximus huic, longo sed proximus intervallo, 320
 insequitur Salius ; spatium post deinde relicto

tertius Euryalus :

Euryalumque Helymus sequitur ; quo deinde sub ipso
 ecce volat calcemque terit iam calce Diores,
 incumbens umero, spatia et si plura supersint, 325
 transeat elapsus prior, ambiguumque relinquat.

Iamque fere spatio extremo fessique sub ipsam
 finem adventabant, levi cum sanguine Nisus
 labitur infelix, caesis ut forte iuvenis
 fusus humum viridisque super madefecerat herbas. 330
 Hic iuvenis iam victor ovans vestigia presso
 haud tenuit titubata solo, sed pronus in ipso
 concidit immundoque fimo sacroque cruore.
 Non tamen Euryali, non ille oblitus amorum ;
 nam sese opposuit Salio per lubrica surgens ; 335
 ille autem spissa iacuit revolutus arena.

Emicat Euryalus, et munere victor amici
 prima tenet, plausuque volat fremituque secundo.
 Post Helymus subit, et nunc tertia palma Diores.

Hic totum caveae consessum ingentis et ora 340
 prima patrum magnis Salius clamoribus implet,
 ereptumque dolo reddi sibi poscit honorem.
 Tutatur favor Euryalum, lacrimaeque decorae,
 gratior et pulchro veniens in corpore virtus.
 Adiuvat et magna proclamat voce Diores, 345
 qui subiit palmae, frustra ad praemia venit
 ultima, si primi Salio reddentur honores.

Tum pater Aeneas ' Vestra ' inquit ' munera vobis
 certa manent, pueri, et palmam movet ordine nemo ;
 me liceat casus misereri insontis amici.' 350
 Sic fatus, tergum Gaetuli immane leonis
 dat Salio, villis onerosum atque unguibus aureis.
 Hic Nisus, ' Si tanta ' inquit ' sunt praemia victis,
 et te lapsorum miseret, quae munera Niso
 digna dabis, primam merui qui laude coronam, 355

ni me, quae Salium, fortuna inimica tulisset?
 Et simul his dictis faciem ostentabat et udo
 turpia membra fimo. Risit pater optimus olli,
 et clipeum efferri iussit, Didymaonis artem,
 Neptuni sacro Danaïs de poste refixum.
 Hoc iuvenem egregium praestanti munere donat.

360

Post, ubi confecti cursus, et dona peregit :
 ' Nunc, si cui virtus animusque in pectore praesens,
 adsit, et evinctis attollat brachia palmis.'

Sic ait, et geminum pugnae proponit honorem,
 victori velatum auro vittisque iuencum,
 ense atque insignem galeam solacia victo.

365

Nec mora : continuo vastis cum viribus effert
 ora Dares, magnoque virum se murmure tollit ;
 solus qui Paridem solitus contendere contra,
 idemque ad tumulum, quo maximus occubat Hector,
 victorem Buten immani corpore, qui se
 Bebrycia veniens Amyci de gente ferebat,
 perculit, et fulva moribundum extendit arena.

370

Talis prima Dares caput altum in proelia tollit,
 ostenditque umeros latos, alternaque iactat
 brachia protendens, et verberat ictibus auras.

375

Quaeritur huic alijs ; nec quisquam ex agmine tanto
 audet adire virum manibusque inducere caestus.

Ergo alacris, cunctosque putans excedere palma,
 Aeneae stetit ante pedes, nec plura moratus
 tum laeva taurum cornu tenet, atque ita fatur :

380

' Nate dea, si nemo audet se credere pugnae,
 quae finis standi? Quo me decet usque teneri?
 Ducere dona iube.' Cuncti simul ore fremebant

385

Dardanidae, reddique viro promissa iuebant.

Hic gravis Entellum dictis castigat Acestes,
 proximus ut viridante toro consederat herbae :

' Entelle, heroum quondam fortissime frustra,

tantane tam patiens nullo certamine tolli 390

dona sines? Ubi nunc nobis deus ille magister
nequiquam memoratus Eryx? Ubi fama per omnem
Trinacriam, et spolia illa tuis pendentia tectis?

Ille sub haec: 'Non laudis amor, nec gloria cessit
pulsa metu; sed enim gelidus tardante senecta 395
sanguis hebet, frigentque effetae in corpore vires.

Si mihi, quae quondam fuerat, quaque improbus iste
exultat fidens, si nunc foret illa iuventas,
haud equidem pretio inductus pulchroque iuenco
venissem, nec dona moror.' Sic deinde locutus 400

in medium geminos immani pondere caestus
proiecit, quibus acer Eryx in proelia suetus
ferre manum, duroque intendere brachia tergo.
Obstipuere animi: tantorum ingentia septem
terga boum plumbo insuto ferroque rigeant. 405

Ante omnes stupet ipse Dares, longaeque recusat;
magnanimusque Anchisiades et pondus et ipsa
huc illuc vinclorum immensa volumina versat.

Tum senior talis referebat pectore voces:

'Quid, si quis caestus ipsius et Herculis arma
vidisset, tristemque hoc ipso in litore pugnam? 410

Haec germanus Eryx quondam tuus arma gerebat; —
sanguine cernis adhuc sparsoque infecta cerebro; —
his magnum Alciden contra stetit; his ego suetus,
dum meliôr vires sanguis dabat, aemula necdum 415
temporibus geminis canebat sparsa senectus.

Sed si nostra Dares haec Troïus arma recusat,
idque pio sedet Aeneae, probat auctor Acestes,
aequemus pugnâs. Erycis tibi terga remitto;
solve metus; et tu Troianos exue caestus.' 420

Haec fatus, duplicem ex umeris reiecit amictum,
et magnos membrorum artus, magna ossa lacertosque
exuit, atque ingens media consistit arena.

Tum satus Anchisa caestus pater extulit aequos,

et paribus palmas amborum innexuit armis. 425

Constitit in digitos extemplo arrectus uterque,
brachiaque ad superas interritus extulit auras.

Abduxere retro longe capita ardua ab ictu,
immiscentque manus manibus, pugnamque lacessunt.

Ille pedum melior motu, fretusque iuventa ; 430

hic membris et mole valens, sed tarda trementi
genua labant, vastos quatit aeger anhelitus artus.

Multa viri nequiquam inter se volnera iactant,
multa cavo lateri ingeminant, et pectore vastos
dant sonitus, erratque auris et tempora circum 435
crebra manus, duro crepitant sub volnere malae.

Stat gravis Entellus nisuque immotus eodem,
corpore tela modo atque oculis vigilantibus exit.

Ille, velut celsam oppugnat qui molibus urbem,
aut montana sedet circum castella sub armis, 440

nunc hos, nunc illos aditus, omnemque pererrat
arte locum, et variis adsultibus inritus urguet.

Ostendit dextram insurgens Entellus, et alte
extulit : ille ictum venientem a vertice velox
praevidit, celerique elapsus corpore cessit. 445

Entellus vires in ventum effudit, et ultro
ipse gravis graviterque ad terram pondere vasto
concidit, ut quondam cava concidit aut Erymantho,
aut Ida in magna, radicibus eruta pinus.

Consurgunt studiis Teucris et Trinacria pubes ; 450
it clamor caelo, primusque accurrit Acestes,
aequaeuumque ab humo miserans attollit amicum.

At non tardatus casu neque territus heros
acrior ad pugnam redit, ac vim suscitât ira.

Tum pudor incendit vires et conscia virtus, 455
praecipitemque Daren ardens agit aequore toto,
nunc dextra ingeminans ictus, nunc ille sinistra ;
nec mora, nec requies : quam multa grandine nimbi
culminibus crepitant, sic densis ictibus heros

creber utraque manu pulsat versatque Dareta.

460

Tum pater Aeneas procedere longius iras
et saevire animis Entellum haud passus acerbis ;
sed finem imposuit pugnae, fessumque Dareta
eripuit, mulcens dictis, ac talia fatur :

‘ Infelix, quae tanta animum dementia cepit ?

465

Non vires alias conversaue numina sentis ?

Cede deo.’ Dixitque et proelia voce diremit.

Ast illum fidi aequales, genua aegra trahentem,
iactantemque utroque caput, crassumque cruorem
ore eiectantem mixtosque in sanguine dentes,
ducunt ad naves ; galeamque ensemque vocati
accipiunt ; palmam Entello taurumque relinquunt.

470

Hic victor, superans animis tauroque superbus :

‘ Nate dea, vosque haec ’ inquit ‘ cognoscite, Teucri,
et mihi quae fuerint iuvenali in corpore vires,
et qua servetis revocatum a morte Dareta.’

475

Dixit, et adversi contra stetit ora iuveni,
qui donum adstabat pugnae, duosque reducta
libravit dextra media inter cornua caestus,
arduous, effractoque inlitis in ossa cerebro.

480

Sternitur exanimisque tremens procumbit humi bos.

Ille super tales effundit pectore voces :

‘ Hanc tibi, Eryx, meliorem animam pro morte Daretis
persolvo ; hic victor caestus artemque repono.’

Protinus Aeneas celeri certare sagitta

485

invitat qui forte velint, et praemia ponit,
ingentique manu malum de nave Seresti
erigit, et volucrem trajecto in fune columbam,
quo tendant ferrum, malo suspendit ab alto.

Convenere viri, deiectamque aerea sortem

490

accepit galea ; et primus clamore secundo

Hyrtaidae ante omnes exit locus Hippocoontis ;
quem modo navali Mnestheus certamine victor

consequitur, viridi Mnestheus evinctus oliva.

Tertius Eurytion, tuus, o clarissime, frater, 495

Pandare, qui quondam, iussus confundere foedus,
in medios telum torsisti primus Achivos.

Extremus galeaque ima subsedit Acestes,
ausus et ipse manu iuvenum temptare laborem.

Tum validis flexos incurvant viribus arcus 500

pro se quisque viri, et depromunt tela pharetris.

Primaque per caelum, nervo stridente, sagitta

Hyrtaeidae iuvenis volucres diverberat auras ;

et venit, adversique infigitur arbore mali.

Intremuit malus, timuitque exterrita pennis 505

ales, et ingenti sonuerunt omnia plausu.

Post acer Mnestheus adducto constitit arcu,
alta petens, pariterque oculos telumque tetendit.

Ast ipsam miserandus avem contingere ferro
non valuit : nodos et vincula linea rupit, 510

quis innexa pedem malo pendebat ab alto :

illa notos atque alta volans in nubila fugit.

Tum rapidus, iamdudum arcu contenta parato

tela tenens, fratrem Eurytion in vota vocavit, 515

iam vacuo laetam caelo speculatus, et alis

plaudentem nigra figit sub nube columbam.

Decidit exanimis, vitamque reliquit in astris
aetheriis, fixamque refert delapsa sagittam.

Amissa solus palma superabat Acestes ;
qui tamen aërias telum contendit in auras, 520

ostentans artemque pater arcumque sonantem.

Hic oculis subito obicitur magnoque futurum

augurio monstrum ; docuit post exitus ingens,

seraque terrifici cecinerunt omina vates.

Namque volans liquidis in nubibus arsit arundo, 525

496 *subsidit*. H.

520 *contorsit*. R.

506 *timuit* . . . *plausu*, brackets. R.

522 *subitum*. R.

525 *harundo* (and always). R.

signavitque viam flammis, tenuisque recessit
consumpta in ventos ; caelo ceu saepe refixa
transcurren crinemque volantia sidera ducunt.

Attonitis haesere animis, superosque precati
Trinacrii Teucrique viri ; nec maximus omen
abnuat Aeneas ; sed laetum amplexus Acesten
muneribus cumulat magnis, ac talia fatur :

530

‘Sume, pater ; nam te voluit rex magnus Olympi
talibus auspiciis exsortem ducere honores.’

Ipsius Anchisae longaevi hoc munus habebis,
cratera impressum signis, quem Thracius olim
Anchisae genitori in magno munere Cisseus
ferre sui dederat monumentum et pignus amoris.’

535

Sic fatus cingit viridanti tempora lauro,
et primum ante omnes victorem appellat Acesten.
Nec bonus Eurytion praelato invidit honori,
quamvis solus avem caelo deiecit ab alto.
Proximus ingreditur donis, qui vincula rupit ;
extremus, volucris qui fixit arundine malum.

540

At pater Aeneas, nondum certamine misso,
custodem ad sese comitemque impubis Iuli
Epytiden vocat, et fidam sic fatur ad aurem :
‘Vade age, et Ascanio, si iam puerile paratum
agmen habet secum, cursusque instruxit equorum,
ducat avo turmas, et sese ostendat in armis,
dic’ ait. Ipse omnem longo decedere circo
infusum populum, et campos iubet esse patentes.

545

550

Incedunt pueri, pariterque ante ora parentum
frenatis lucent in equis, quos omnis euntes
Trinacriae mirata fremit Troiaequae iuventus.

555

Omnibus in morem tonsa coma pressa corona ;
cornea bina ferunt praefixa hastilia ferro ;
pars levis umero pharetras ; it pectore summo
flexilis obtorti per collum circulus auri.

Tres equitum numero turmae, ternique vagantur
ductores : pueri bis seni quemque secuti
agmine partito fulgent paribusque magistris. 560

Una acies iuvenum, ducit quam parvus ovantem
nomen avi referens Priamus, — tua clara, Polite,
progenies, auctura Italos, — quem Thracius albis 565
portat equus bicolor maculis, vestigia primi
alba pedis frontemque ostentans arduus albam.

Alter Atys, genus unde Atii duxere Latini,
parvus Atys, pueroque puer dilectus Iulo.
Extremus, formaque ante omnis pulcher, Iulus 570
Sidonio est investus equo, quem candida Dido
esse sui dederat monumentum et pignus amoris.
Cetera Trinacrii pubes senioris Acestae
fertur equis.

Excipiunt plausu pavidos, gaudentque tuentes 575
Dardanidae, veterumque agnoscunt ora parentum.
Postquam omnem laeti consessum oculosque suorum
lustrare in equis, signum clamore paratis
Epytides longe dedit insonuitque flagello.

Olli discurrere pares, atque agmina terni 580
diductis solvere choris, rursusque vocati
convertere vias infestaque tela tulere.

Inde alios ineunt cursus aliosque recursus
adversi spatiis, alternosque orbibus orbis
impediunt, pugnaeque cient simulacra sub armis ; 585
et nunc terga fuga nudant, nunc spicula vertunt
infensi, facta pariter nunc pace feruntur.

Ut quondam Creta fertur Labyrinthus in alta
parietibus textum caecis iter, ancipitemque
mille viis habuisse dolum, qua signa sequendi 590
falleret indeprentus et inremeabilis error ;
haud alio Teucrum nati vestigia cursu
impediunt, texuntque fugas et proelia ludo,

delphinum similes, qui per maria umida nando
 Carpathium Libycumque secant, [luduntque per undas.] 595
 Hunc morem cursus atque haec certamina primus
 Ascanius, Longam muris cum cingeret Albam,
 rettulit, et priscos docuit celebrare Latinos,
 quo puer ipse modo, secum quo Troia pubes ;
 Albani docuere suos ; hinc maxima porro 600
 accepit Roma, et patrium servavit honorem ;
Troiaque nunc pueri, *Troianum* dicitur agmen.
 Hac celebrata tenus sancto certamina patri.

Hic primum fortuna fidem mutata novavit.
 Dum variis tumultu referunt sollemnia ludis, 605
 Irim de caelo misit Saturnia Iuno
 Iliacam ad classem, ventosque adspirat eunti,
 multa movens, necdum antiquum saturata dolorem.
 Illa, viam celerans per mille coloribus arcum,
 nulli visa cito decurrit tramite virgo. 610
 Conspicit ingentem concursum, et litora lustrat,
 desertosque videt portus classemque relictam.
 At procul in sola secretae Troades acta
 amissum Anchisen flebant, cunctaeque profundum
 pontum adspectabant flentes. 'Heu tot vada fessis 615
 et tantum superesse maris !' vox omnibus una.
 Urbem orant ; taedet pelagi perferre laborem.
 Ergo inter medias sese haud ignara nocendi
 conicit, et faciemque deae vestemque reponit ;
 fit Beroë, Tmarii coniunx longaeva Dorycli, 620
 cui genus et quondam nomen natiq̃ue fuissent ;
 ac sic Dardanidum mediam se matribus infert :

'O miserae, quas non manus' inquit 'Achaïca bello
 traxerit ad letum patriae sub moenibus ! O gens
 infelix, cui te exitio Fortuna reservat ? 625
 Septuma post Troiae exscidium iam vertitur aestas,
 cum freta, cum terras omnes, tot inhospita saxa

sideraque emensae ferimur, dum per mare magnum
Italiam sequimur fugientem, et volvitur undis.

Hic Erycis fines fraterni, atque hospes Acestes :

630

quis prohibet muros iacere et dare civibus urbem?

O patria et rapti nequiquam ex hoste Penates,
nullane iam Troiae dicentur moenia? Nusquam
Hectoreos amnes, Xanthum et Simoënta, videbo?

Quin agite et mecum infaustas exurite puppes.

635

Nam mihi Cassandrae per somnum vatis imago
ardentes dare visa faces : *Hic quaerite Troiam ;
hic domus est inquit vobis.* Iam tempus agi res,
nec tantis mora prodigiis. En quattuor arae
Neptuno ; deus ipse faces animumque ministrat.'

640

Haec memorans, prima infensum vi corripit ignem,

sublataque procul dextra conixa coruscat,

et iacit : arrectae mentes stupefactaque corda

Iliadum. Hic una e multis, quae maxima natu,

Pyrgo, tot Priami natorum regia nutrix :

645

' Non Beroë vobis, non haec Rhoeteia, matres,

est Dorycli coniunx ; divini signa decoris

ardentesque notate oculos ; qui spiritus illi,

qui voltus, vocisque sonus, vel gressus eunti.

Ipsa egomet dudum Beroën digressa reliqui

650

aegram, indignantem, tali quod sola careret

munere, nec meritos Anchisae inferret honores.'

Haec effata.

At matres primo ancipites, oculisque malignis

ambiguae spectare rates miserum inter amorem

655

praesentis terrae fatisque vocantia regna,

cum dea se paribus per caelum sustulit alis,

ingentemque fuga secuit sub nubibus arcum.

Tum vero attonitae monstris actaeque furore

conclamant, rapiuntque focis penetralibus ignem ;

660

pars spoliant aras, frondem ac virgulta facesque

coniciunt. Furit immissis Volcanus habenis
transtra per et remos et pictas abiete puppes.

Nuntius Anchisae ad tumulum cuneosque theatri
incensas perfert naves Eumelus, et ipsi
respiciunt atram in nimbo volitare favillam.

665

Primus et Ascanius, cursus ut laetus equestres
ducebat, sic acer equo turbata petivit
castra, nec exanimis possunt retinere magistri.

'Quis furor iste novus? Quo nunc, quo tenditis' inquit,

670

'heu, miserae cives? Non hostem inimicaque castra

Argivum, vestras spes uritis. En, ego vester
Ascanius!' Galeam ante pedes proiecit inanem,

qua ludo indutus belli simulacra ciebat;
accelerat simul Aeneas, simul agmina Teucrum.

675

At illae diversa metu per litora passim
diffugiunt, silvasque et sicubi concava furtim
saxa petunt; piget incepti lucisque, suosque
mutatae adgnoscent, excussaue pectore Iuno est.

Sed non idcirco flammae atque incendia vires
indomitas posuere; udo sub robore vivit

680

stuppa vomens tardum fumum, lentusque carinas
est vapor, et toto descendit corpore pestis,
nec vires heroum infusaue flumina prosunt.

Tum pius Aeneas umeris abscindere vestem,
auxilioque vocare deos, et tendere palmas:

685

'Iuppiter omnipotens, si nondum exosus ad unum
Troianos, si quid pietas antiqua labores

respicit humanos, da flammam evadere classi
nunc, Pater, et tenues Teucrum res eripe leto.

690

Vel tu, quod superest infesto fulmine morti,
si mereor, demitte, tuaque hic obrue dextra.'

Vix haec ediderat, cum effusis imbris atra
tempestas sine more furit, tonitruque tremescunt
ardua terrarum et campi; ruit aethere toto

695

turbidus imber aqua densisque nigerrimus austris ;
implenturque super puppes ; semiusta madescent
robora ; restinctus donec vapor omnis, et omnes,
quattuor amissis, servatae a peste carinae.

At pater Aeneas, casu concussus acerbo, 700
nunc huc ingentes, nunc illuc pectore curas
mutabat versans, Siculisne resideret arvis,
oblitus fatorum, Italasne capesseret oras.

Tum senior Nautes, unum Tritonia Pallas 705
quem docuit, multaue insignem reddidit arte,
haec responsa dabat, vel quæ portenderet ira
magna deum, vel quæ fatorum posceret ordo ;
isque his Aenean solatus vocibus infit :

‘ Nate dea, quo fata trahunt retrahuntque, sequamur ;
quidquid erit, superanda omnis fortuna ferendo est. 710

Est tibi Dardanius divinae stirpis Acestes :
hunc cape consiliis socium et coniunge volentem ;
huic trade, amissis superant qui navibus, et quos
pertaesum magni incepti rerumque tuarum est ;
longaevosque senes ac fessas aequore matres, 715
et quidquid tecum invalidum metuensque pericli est,
delige, et his habeant terris sine moenia fessi :
urbem appellabunt permisso nomine Acestam.’

Talibus incensus dictis senioris amici,
tum vero in curas animo diducitur omnes. 720

Et nox atra polum bigis subvecta tenebat :
visa dehinc caelo facies delapsa parentis
Anchisæ subito tales effundere voces :

‘ Nate, mihi vita quondam, dum vita manebat,
care magis, nate, Iliacis exercite fatis, 725
imperio Iovis huc venio, qui classibus ignem
depulit, et caelo tandem miseratus ab alto est.
Consiliis pare, quæ nunc pulcherrima Nautes
dat senior ; lectos iuvenes, fortissima corda,

defer in Italiam ; gens dura atque aspera cultu 730

debellanda tibi Latio est. Ditis tamen ante
infernâ accede domos, et Averna per alta
congressus pete, nate, meos. Non me impia namque
Tartara habent, tristes umbræ, sed amoena piorum
concilia Elysiumque colo. Huc casta Sibylla 735

nigrarum multo pecudum te sanguine ducet :
tum genus omne tuum, et quæ dentur moenia, disces.
Iamque vale : torquet medios Nox humida cursus,
et me saevus equis Oriens adflavit anhelis.'

Dixerat, et tenuis fugit, ceu fumus, in auras. 740

Aeneas, 'Quo deinde ruis, quo proripis?' inquit,
'Quem fugis, aut quis te nostris complexibus arcet?'
Haec memorans cinerem et sopitos suscitât ignes,
Pergameumque Larem et canae penetralia Vestæ
farre pio et plena supplex veneratur acerra. 745

Extemplo socios primumque arcessit Acesten,
et Iovis imperium et cari praecepta parentis
edocet, et quæ nunc animo sententia constet.
Haud mora consiliis, nec iussa recusat Acestes.
Transcribunt urbi matres, populumque volentem 750

deponunt, animos nil magnæ laudis egentes.
Ipsi transtra novant, flammisque ambesa reponunt
robora navigiis, aptant remosque rudentesque,
exigui numero, sed bello vivida virtus.

Interea Aeneas urbem designat aratro 755

sortiturque domos ; hoc Ilium et hæc loca Troiam
esse iubet. Gaudet regno Troianus Acestes,
indicitque forum et patribus dat iura vocatis.
Tum vicina astris, Erycino in vertice sedes
fundatur Veneri Idaliae, tumuloque sacerdos 760

ac lucus late sacer additur Anchiseo.
Iamque dies epulata novem gens omnis, et aris
factus honos : placidi straverunt aequora venti,

creber et adspirans rursus vocat Auster in altum.
 Exoritur procurva ingens per litora fletus ; 765
 complexi inter se noctemque diemque morantur.
 Ipsae iam matres, ipsi, quibus aspera quondam
 visa maris facies et non tolerabile nomen,
 ire volunt, omnemque fugae perferre laborem.
 Quos bonus Aeneas dictis solatur amicis, 770
 et consanguineo lacrimans commendat Acestae.
 Tris Eryci vitulos et Tempestatibus agnam
 caedere deinde iubet, solvique ex ordine funem.
 Ipse, caput tonsae foliis evinctus olivae,
 stans procul in prora pateram tenet, extaque salsos 775
 porricit in fluctus ac vina liquentia fundit.
 Prosequitur surgens a puppi ventus euntes.
 Certatim socii feriunt mare et aequora verrunt.

At Venus interea Neptunum exercita curis
 adloquitur, talesque effundit pectore questus : 780
 'Iunonis gravis ira nec exsaturabile pectus
 cogunt me, Neptune, preces descendere in omnes ;
 quam nec longa dies, pietas nec mitigat ulla,
 nec Iovis imperio fatisque infracta quiescit.
 Non media de gente Phrygum exedissee nefandis 785
 urbem odiis satis est, nec poenam traxe per omnem :
 reliquias Troiae, cineres atque ossa peremptae
 insequitur : causas tanti sciat illa furoris.
 Ipse mihi nuper Libycis tu testis in undis
 quam molem subito excierit : maria omnia caelo 790
 miscuit, Aeoliis nequiquam freta procellis,
 in regnis hoc ausa tuis.

Per scelus ecce etiam Troianis matribus actis
 exussit foede puppes, et classe subegit
 amissa socios ignotae linquere terrae. 795
 Quod superest, oro, liceat dare tuta per undas
 vela tibi, liceat Laurentem attingere Thybrim :

si concessa peto, si dant ea moenia Parcae.'

Tum Saturnius haec domitor maris edidit alti :

'Fas omne est, Cytherea, meis te fidere regnis, 800

unde genus ducis : merui quoque ; saepe furores
compressi, et rabiem tantam caelique marisque.

Nec minor in terris, Xanthum Simoëntaque testor, —

Aeneae mihi cura tui. Cum Troia Achilles
exanimata sequens impingeret agmina muris, 805

milia multa daret leto, gemerentque repleti
amnes, nec reperire viam atque evolvere posset

in mare se Xanthus, Pelidae tunc ego forti
congressum Aenean nec dis nec viribus aequis
nube cava rapui, cuperem cum vertere ab imo 810

structa meis manibus periurae moenia Troiae.

Nunc quoque mens eadem perstat mihi : pelle timores.

Tutus, quos optas, portus accedet Averni.

Unus erit tantum, amissum quem gurgite quaeres ;
unum pro multis dabitur caput.' 815

His ubi laeta deae permulsit pectora dictis,
iungit equos auro Genitor, spumantiaque addit
frena feris, manibusque omnes effundit habenas.

Caeruleo per summa levis volat aequora curru ;
subsidunt undae, tumidumque sub axe tonanti
sternitur aequor aquis ; fugiunt vasto aethere nimbi. 820

Tum variae comitum facies, immania cete,
et senior Glauci chorus, Inousque Palaemon,
Tritonesque citi, Phorcique exercitus omnis ;
laeva tenent Thetis, et Melite, Panopeaque virgo, 825

Nisaeae, Spioque, Thaliaque, Cymodoceque.
Hic patris Aeneae suspensam blanda vicissim
gaudia pertemptant mentem : iubet ocius omnes
attolli malos, intendi brachia velis.

Una omnes fecere pedem, pariterque sinistros, 830
nunc dextros solvere sinus ; una ardua torquent

cornua detorquentque ; ferunt sua flamina classem.
Princeps ante omnes densum Palinurus agebat
agmen ; ad hunc alii cursum contendere iussi.

Iamque fere mediam caeli Nox humida metam 835

contigerat ; placida laxabant membra quiete
sub remis fusi per dura sedilia nautae :

cum levis aetheriis delapsus Somnus ab astris
aëra dimovit tenebrosum et dispulit umbras,
te, Palinure, petens, tibi somnia tristia portans 840

insonti ; puppique deus consedit in alta,
Phorbanti similis, funditque has ore loquelas :

‘ Iaside Palinure, ferunt ipsa aequora classem ;
aequatae spirant aurae ; datur hora quieti.

Pone caput, fessosque oculos furare labori :
ipse ego paulisper pro te tua munera inibo.’ 845

Cui vix attollens Palinurus lumina fatur :

‘ Mene salis placidi voltum fluctusque quietos
ignorare iubes ? Mene huic confidere monstro ?

Aenean credam quid enim fallacibus auris
et caelo, totiens deceptus fraude sereni ? ’ 850

Talia dicta dabat, clavumque affixus et haerens
nusquam amittebat, oculosque sub astra tenebat.

Eccè deus ramum Lethaeo rore madentem,
vique soporatum Stygia, super utraque quassat 855
tempora, cunctantique natantia lumina solvit.

Vix primos inopina quies laxaverat artus,
et super incumbens cum puppis parte revolsa,
cumque gubernaclo, liquidas proiecit in undas
praecipitem ac socios nequiquam saepe vocantem ; 860
ipse volans tenues se sustulit ales ad auras.

Currit iter tutum non secius aequare classis,
promissisque patris Neptuni interrta fertur.

Iamque adeo scopulos Sirenum advecta subibat,
difficiles quondam multorumque ossibus albos, 865

tum rauca adsiduo longe sale saxa sonabant :
cum pater amisso fluitantem errare magistro
sensit, et ipse ratem nocturnis rexit in undis,
multa gemens, casuque animum concussus amici :
'O nimium caelo et pelago confise sereno,
nudus in ignota, Palinure, iacebis arena !'

870

872 873 Added from Book VI. R.

BOOK VI.—THE LOWER WORLD.

ÆNEAS arrives at Cumæ, and seeks the Sibyl's cave: the temple of Phœbus, constructed by Dædalus (vv. 1-4). Inspiration of the Sibyl: she prophesies war (42-97). Æneas solicits that he may enter the abode of Hades: the required gift to Proserpine of the Gold Bough (98-155). Death of Misenus. While the trees are felled for his funeral pile, Æneas, guided by doves to the mouth of Acheron, finds the sacred bough: the funeral rites (156-235). After due rites have been paid, he follows the Sibyl to the world of shadows: apparitions of horror at its entrance; Charon and his skiff (236-336). Shade of Palinurus on the hither side (337-381). The passage of Styx: Cerberus, and the judge Minos. The abode of suicides and unhappy lovers: the angry shade of Dido (382-476). Shades of fallen heroes: Deiphobus accosts Æneas, but is checked by the Sibyl (477-547). Phlegethon, and the fiery dungeons of the damned: the judge Rhadamanthos; the Giants, Tityos, Ixion, Theseus (548-627). The branch is fixed at the entrance of the palace of Dis: the Elysian Fields; ancient heroes of Troy (628-678). The shade of Anchises is met in a secluded vale: he explains the system and divine life of things (679-755). Anchises unfolds the heroic story and future glories of Rome (756-854). Vision of the young Marcellus: the two Gates of Sleep (855-902).

SIC fatur lacrimans, classique immittit habenas,
 et tandem Euboicis Cumarum adlabitur oris.
 Obvertunt pelago proras; tum dente tenaci
 ancora fundabat naves, et litora curvae
 praetexunt puppes. Iuvenum manus emicat ardens 5
 litus in Hesperium; quaerit pars semina flammae
 abstrusa in venis silicis, pars densa ferarum
 tecta rapit silvas, inventaque flumina monstrat.
 At pius Aeneas arces, quibus altus Apollo
 praesidet, horrendaeque procul secreta Sibyllae 10
 antrum immane petit, magnam cui mentem animumque
 Delius inspirat vates, aperitque futura.
 Iam subeunt Triviae lucos atque aurea tecta.
 Daedalus, ut fama est, fugiens Minoïa regna,
 praepetibus pennis ausus se credere caelo, 15

insuetum per iter gelidas enavit ad Arctos,
 Chalcidicaque levis tandem super adstitit arce.
 Redditus his primum terris, tibi, Phoebe, sacravit
 remigium alarum, posuitque immania templa.
 In foribus letum Androgei: tum pendere poenas 20
 Cecropidae iussi — miserum! — septena quotannis
 corpora natorum; stat ductis sortibus urna.
 Contra elata mari respondet Gnosia tellus:
 hic crudelis amor tauri, suppostaque furto
 Pasiphaë, mixtumque genus prolesque biformis 25
 Minotaurus inest, Veneris monumenta nefandae;
 hic labor ille domus et inextricabilis error;
 magnum reginae sed enim miseratus amorem
 Daedalus ipse dolos tecti ambagesque resolvit,
 caeca regens filo vestigia. Tu quoque magnam 30
 partem opere in tanto, sineret dolor, Icare, haberes.
 Bis conatus erat casus effingere in auro;
 bis patriae cecidere manus. Quin protinus omnia
 perlegerent oculis, ni iam praemissus Achates
 adforet, atque una Phoebi Triviaeque sacerdos, 35
 Deiphobe Glauci, fatur quae talia regi:
 ‘Non hoc ista sibi tempus spectacula poscit;
 nunc grege de intacto septem mactare iuencos
 praestiterit, totidem lectas de more bidentes.’
 Talibus adfata Aenean (nec sacra morantur 40
 iussa viri), Teucros vocat alta in templa sacerdos.

Excisum Euboicae latus ingens rupis in antrum,
 quo lati ducunt aditus centum, ostia centum;
 unde ruunt totidem voces, responsa Sibyllae.
 Ventum erat ad limen, cum virgo, *Poscere fata* 45
tempus ait; *deus, ecce, deus!* Cui talia fanti
 ante fores subito non voltus, non color unus,
 non comptae mansere comae; sed pectus anhelum,
 et rabie fera corda tument; maiorque videri,

nec mortale sonans, adflata est numine quando
iam propiore dei. 'Cessas in vota precesque,
Tros' ait 'Aenea? Cessas? Neque enim ante dehiscunt
attonitae magna ora domus.' Et talia fata
conticuit. Gelidus Teucris per dura cucurrit
ossa tremor, funditque preces rex pectore ab imo : 50

'Phoebe, graves Troiae semper miserate labores,
Dardana qui Paridis direxti tela manusque
corpus in Aeacidæ, magnas obeuntia terras
tot maria intravi duce te, penitusque repostas
Massylum gentes praetentaque Syrtibus arva, 60
iam tandem Italiae fugientis prendimus oras ;
hac Troiana tenuis fuerit Fortuna secuta.

2 Vos quoque Pergameae iam fas est parcere genti,
dique deaque omnes quibus obstitit Ilium et ingens
gloria Dardaniae. Tuque, O sanctissima vates, 65
praescia venturi, da, non indebita posco
regna meis fatis, Latio considerare Teucros
errantisque deos agitataque numina Troiae.
Tum Phoebæ et Triviae solido de marmore templum
instituiam, festosque dies de nomine Phoebi. 70
Te quoque magna manent regnis penetralia nostris :
hic ego namque tuas sortes arcanæque fata,
dicta meae genti, ponam, lectosque sacrabo,
alma, viros. Foliis tantum ne carmina manda,
ne turbata volent rapidis ludibria ventis ; 75
ipsa canas oro.' Finem dedit ore loquendi.

At, Phoebi nondum patiens, immanis in antro
bacchatur vates, magnum si pectore possit
excussisse deum ; tanto magis ille fatigat
os rabidum, fera corda domans, fingitque premendo. 80
Ostia iamque domus patuere ingentia centum
sponte sua, vatisque ferunt responsa per auras :

'O tandem magnis pelagi defuncte periclis !
Sed terrae graviora manent. In regna Lavini

Dardanidae venient ; mitte hanc de pectore curam ; 85
 sed non et venisse volent. Bella, horrida bella,
 et Thybrim multo spumantem sanguine cerno.
 Non Simois tibi, nec Xanthus, nec Dorica castra
 defuerint ; alius Latio iam partus Achilles,
 natus et ipse dea ; nec Teucris addita Iuno 90
 usquam aberit ; cum tu supplex in rebus egenis
 quas gentes Italum aut quas non oraveris urbes !
 Causa mali tanti coniunx iterum hospita Teucris
 externique iterum thalami.
 Tu ne cede malis, sed contra audentior ito, 95
 qua tua te Fortuna sinet. Via prima salutis,
 quod minime reris, Graia pandetur ab urbe.
 Talibus ex adyto dictis Cumaea Sibylla
 horrendas canit ambages antroque remugit,
 obscuris vera involvens : ea frena furenti 100
 concutit, et stimulos sub pectore vertit Apollo.
 Ut primum cessit furor et rabida ora quierunt,
 incipit Aeneas heros : ' Non ulla laborum,
 O virgo, nova mi facies inopinave surgit ;
 omnia praecepi atque animo mecum ante peregi. 105
 Unum oro : quando hic inferni ianua regis
 dicitur, et tenebrosa palus Acheronte refuso,
 ire ad conspectum cari genitoris et ora
 contingat ; doceas iter et sacra ostia pandas.
 Illum ego per flammas et mille sequentia tela 110
 eripui his umeris, medioque ex hoste recepi ;
 ille meum comitatus iter, maria omnia mecum
 atque omnes pelagique minas caelique ferebat,
 invalidus, vires ultra sortemque senectae.
 Quin, ut te supplex peterem et tua limina adirem, 115
 idem orans mandata dabat. Gnatique patrisque,
 alma, precor, miserere ; — potes namque omnia, nec te
 nequiquam lucis Hecate praefecit Avernus ; —

si potuit Manes arcessere coniugis Orpheus,
 Threïcia fretus cithara fidibusque canoris, 120
 si fratrem Pollux alterna morte redemit,
 itque reditque viam totiens. Quid Thesea, magnum
 quid memorem Alciden? Et mi genus ab Iove summo.'

Talibus orabat dictis, arasque tenebat,
 cum sic orsa loqui vates: 'Sate sanguine divom, 125
 Tros Anchisiade, facilis descensus Averno;
 noctes atque dies patet atri ianua Ditis;
 sed revocare gradum superasque evadere ad auras,
 hoc opus, hic labor est. Pauci, quos aequus amavit
 Iuppiter, aut ardens evexit ad aethera virtus, 130
 dis geniti potuere. Tenent media omnia silvae,
 Cocytusque sinu labens circumvenit atro.

Quod si tantus amor menti, si tanta cupido est,
 bis Stygios innare lacus, bis nigra videre
 Tartara, et insano iuvat indulgere labori, 135
 accipe, quae peragenda prius. Latet arbore opaca
 aureus et foliis et lento vimine ramus,

Iunoni infernae dictus sacer; hunc tegit omnis
 lucus, et obscuris claudunt convallibus umbrae.
 Sed non ante datur telluris operta subire, 140
 auricomos quam quis decerpserit arbore fetus.

Hoc sibi pulchra suum ferri Proserpina munus
 instituit. Primo avulso non deficit alter
 aureus, et simili frondescit virga metallo.
 Ergo alte vestiga oculis, et rite repertum 145
 carpe manu; namque ipse volens facilisque sequetur,
 si te fata vocant; aliter non viribus ullis
 vincere, nec duro poteris convellere ferro.

Praeterea iacet exanimum tibi corpus amici —
 heu nescis — totamque incestat funere classem, 150
 dum consulta petis nostroque in limine pendes.
 Sedibus hunc refer ante suis et conde sepulchro.

Duc nigras pecudes ; ea prima piacula sunt :
 sic demum lucos Stygis et regna invia vivis
 aspicias.' Dixit, pressoque obmutuit ore.

155

Aeneas maesto defixus lumina voltu
 ingreditur, linquens antrum, caecosque volutat
 eventus animo secum. Cui fidus Achates
 it comes, et paribus curis vestigia figit.
 Multa inter sese vario sermone serebant,
 quem socium exanimem vates, quod corpus humandum
 diceret. Atque illi Misenum in litore sicco,
 ut venere, vident indigna morte peremptum,
 Misenum Aeoliden, quo non praestantior alter
 aere ciere viros, Martemque accendere cantu.

160

165

Hectoris hic magni fuerat comes, Hectora circum
 et lituo pugnas insignis obibat et hasta :
 postquam illum vita victor spoliavit Achilles,
 Dardanio Aeneae sese fortissimus heros
 addiderat socium, non inferiora secutus.
 Sed tum, forte cava dum personat aequora concha,
 demens, et cantu vocat in certamina divos,
 aemulus exceptum Triton, si credere dignum est,
 inter saxa virum spumosa inmerserat unda.

170

Ergo omnes magno circum clamore fremebant,
 praecipue pius Aeneas. Tum iussa Sibyllae,
 haud mora, festinant flentes, aramque sepulchri
 congerere arboribus caeloque educere certant.
 Itur in antiquam silvam, stabula alta ferarum ;
 procumbunt piceae, sonat icta securibus ilex,
 fraxineaeque trabes cuneis et fissile robur
 scinditur, advolvunt ingentis montibus ornos.

175

180

Nec non Aeneas opera inter talia primus
 hortatur socios, paribusque accingitur armis.
 Atque haec ipse suo tristi cum corde volutat,
 adspectans silvam immensam, et sic voce precatur :

185

' Si nunc se nobis ille aureus arbore ramus
ostendat nemore in tanto, quando omnia vere
heu nimium de te vates, Misene, locuta est.'

Vix ea fatus erat, geminae cum forte columbae 190

ipsa sub ora viri caelo venere volantes,
et viridi sedere solo. Tum maximus heros
maternas agnoscit aves, laetusque precatur :

' Este duces, O, si qua via est, cursumque per auras
dirigite in lucos, ubi pinguem dives opacat 195
ramus humum. Tuque, O, dubiis ne defice rebus,
diva parens.' Sic effatus vestigia pressit,
observans quae signa ferant, quo tendere pergant.

Pascentes illae tantum prodire volando,
quantum acie possent oculi servare sequentum. 200

Inde ubi venere ad fauces grave olentis Avernī,
tollunt se celeres, liquidumque per aëra lapsae
sedibus optatis geminae super arbore sidunt,
discolor unde auri per ramos aura refulsit.

Quale solet silvis brumali frigore viscum 205

fronde virere nova, quod non sua seminat arbos,
et croceo fetu teretis circumdare truncos,
talis erat species auri frondentis opaca
ilice, sic leni crepitabat brattea vento.

Corripit Aeneas extemplo avidusque refringit 210
cunctantem, et vatis portat sub tecta Sibyllae.

Nec minus interea Misenum in litore Teucri
flebant, et cineri ingrato suprema ferebant.

Principio pinguem taedis et robore secto
ingentem struxere pyram, cui frondibus atris 215

intexunt latera, et ferales ante cupressos
constituunt, decorantque super fulgentibus armis.

Pars calidos latices et aëna undantia flammis
expediunt, corpusque lavant frigentis et unguunt.

Fit gemitus. Tum membra toro defleta reponunt, 220

purpureasque super vestes, velamina nota,
coniciunt. Pars ingenti subiere feretro,
triste ministerium, et subiectam more parentum
aversi tenuere facem. Congesta cremantur
turea dona, dapes, fuso crateres olivo.

225

Postquam conlapsi cineres et flamma quievit,
reliquias vino et bibulam lavere favillam,
ossaue lecta cado textit Corynaeus æno.

Idem ter socios pura circumtulit unda,
spargens rore levi et ramo felicis olivæ,
lustravitque viros, dixitque novissima verba.

230

At pius Aeneas ingenti mole sepulcrum
imponit, suaque arma viro, remumque tubamque,
monte sub ærio, qui nunc *Misenus* ab illo
dicitur, æternumque tenet per saecula nomen.

235

His actis, propere exsequitur praecepta Sibyllae.

Spelunca alta fuit vastoque immanis hiatu,
scrupea, tuta lacu nigro nemorumque tenebris,
quam super haud ullae poterant impune volantes
tendere iter pennis — talis sese halitus atris

240

faucibus effundens supera ad convexa ferebat :
[unde locum Grai dixerunt nomine *Aornon*.]

quattuor hic primum nigrantis terga iuencos
constituit, frontique invergit vina sacerdos ;
et summas carpens media inter cornua saetas

245

ignibus imponit sacris, libamina prima,
voce vocans Hecaten, Caeloque Ereboque potentem.

Supponunt alii cultros, tepidumque cruorem
suscipiunt pateris. Ipse atri velleris agnam
Aeneas matri Eumenidum magnaeque sorori
ense ferit, sterilemque tibi, Proserpina, vaccam.

250

Tum Stygio regi nocturnas inchoat aras,
et solida imponit taurorum viscera flammis,
pingue superque oleum infundens ardentibus extis.

Ecce autem, primi sub lumina solis et ortus, 255
sub pedibus mugire solum, et iuga coepta moveri
silvarum, visaeque canes ululare per umbram,
adventante dea. 'Procul O procul este, profani,'
conclamat vates, 'totoque absistite luco ;
tuque invade viam, vaginaque eripe ferrum : 260
nunc animis opus, Aenea, nunc pectore firmo.'
Tantum effata, furens antro se immisit aperto ;
ille ducem haud timidus vadentem passibus aequat.

Di, quibus imperium est animarum, umbraeque silentes,
et Chaos, et Phlegethon, loca nocte tacentia late, 265
sit mihi fas audita loqui ; sit numine vestro
pandere res alta terra et caligine mersas !

Ibant obscuri sola sub nocte per umbram,
perque domos Ditis vacuas et inania regna :
quale per incertam lunam sub luce maligna 270
est iter in silvis, ubi caelum condidit umbra
Iuppiter, et rebus nox abstulit atra colorem.

Vestibulum ante ipsum, primisque in faucibus Orci,
Luctus et ultrices posuere cubilia Curae ;
pallentesque habitant Morbi, tristisque Senectus, 275
et Metus, et malesuada Fames, ac turpis Egestas,
terribiles visu formae : Letumque, Labosque ;
tum consanguineus Leti Sopor, et mala mentis
Gaudia, mortiferumque adverso in limine Bellum,
ferreique Eumenidum thalami, et Discordia demens, 280
vipereum crinem vittis innexa cruentis.

In medio ramos annosaeque brachia pandit
ulmus opaca, ingens, quam sedem Somnia volgo
vana tenere ferunt, foliisque sub omnibus haerent.
Multaque praeterea variarum monstra ferarum : 285
Centauri in foribus stabulant, Scyllaeque bifformes,
et centumgeminus Briareus, ac belua Lernaee
horrendum stridens, flammisque armata Chimaera,
Gorgones Harpyiaeque et forma tricornis umbrae.

Corripit hic subita trepidus formidine ferrum 290
 Aeneas, strictamque aciem venientibus offert,
 et, ni docta comes tenues sine corpore vitas
 admoneat volitare cava sub imagine formae,
 inruat, et frustra ferro diverberet umbras.

Hinc via, Tartarei quae fert Acherontis ad undas. 295
 Turbidus hic caeno vastaue voragine gurgēs
 aestuat, atque omnem Cocyto eructat arenam.
 Portitor has horrendus aquas et flumina servat
 terribili squalore Charon, cui plurima mento
 canities inculta iacet; stant lumina flamma, 300
 sordidus ex umeris nodo dependet amictus.
 Ipse ratem conto subigit, velisque ministrat,
 et ferruginea subvectat corpora cymba,
 iam senior, sed cruda deo viridisque senectus.

Huc omnis turba ad ripas effusa ruebat, 305
 matres atque viri, defunctaque corpora vita
 magnanimum heroum, pueri innuptaeque puellae,
 impositique rogis iuvenes ante ora parentum:
 quam multa in silvis autumnī frigore primo
 lapsa cadunt folia, aut ad terram gurgite ab alto 310
 quam multae glomerantur aves, ubi frigidus annus
 trans pontum fugat, et terris immittit apricis.
 Stabant orantes primi transmittere cursum,
 tendebantque manus ripae ulterioris amore.
 Navita sed tristis nunc hos nunc accipit illos, 315
 ast alios longe submotos arcet arena.

Aeneas, miratus enim motusque tumultu,
 'Dic' ait 'O virgo, quid volt concursus ad amnem?
 Quidve petunt animae, vel quo discrimine ripas
 hae linquunt, illae remis vada livida verrunt?' 320
 Olli sic breviter fata est longaeva sacerdos:
 'Anchisa generate, deum certissima proles,
 Cocyti stagna alta vides Stygiamque paludem,

di cuius iurare timent et fallere numen.

Haec omnis, quam cernis, inops inhumataque turba est ; 325

portitor ille Charon ; hi, quos vehit unda, sepulti.

Nec ripas datur horrendas et rauca fluenta

transportare prius quam sedibus ossa quierunt.

Centum errant annos volitantque haec litora circum ;

tum demum admissi stagna exoptata revisunt.' 330

Constitit Anchisa satus et vestigia pressit,

multa putans, sortemque animo miseratus iniquam.

Cernit ibi maestos et mortis honore carentes

Leucaspim et Lyciae ductorem classis Oronten,

quos, simul ab Troia ventosa per aequora vectos, 335

obruit Auster, aqua involvens navemque virosque.

Ecce gubernator sese Palinurus agebat,

qui Libyco nuper cursu, dum sidera servat,

exciderat puppi mediis effusus in undis.

Hunc ubi vix multa maestum cognovit in umbra, 340

sic prior adloquitur : ' Quis te, Palinure, deorum

eripuit nobis, medioque sub aequore mersit ?

Dic age. Namque mihi, fallax haud ante repertus,

hoc uno responso animum delusit Apollo,

qui fore te ponto incolumem, finesque canebat 345

venturum Ausonios. En haec promissa fides est ? '

Ille autem : ' Neque te Phoebi cortina fefellit,

dux Anchisiade, nec me deus aequore mersit.

Namque gubernaculum multa vi forte revolsum,

cui datus haerebam custos cursusque regebam, 350

praecipitans traxi mecum. Maria aspera Iuro

non ullum pro me tantum cepisse timorem,

quam tua ne, spoliata armis, excussa magistro,

deficeret tantis navis surgentibus undis.

Tris Notus hibernas immensa per aequora noctes 355

vexit me violentus aqua ; vix lumine quarto

prospexi Italiam summa sublimis ab unda.

Paulatim adnabam terrae ; iam tuta tenebam,

ni gens crudelis madida cum veste gravatum
 prensantemque uncis manibus capita aspera montis 360
 ferro invasisset, praedamque ignara putasset.
 Nunc me fluctus habet, versantque in litore venti.
 Quod te per caeli iucundum lumen et auras,
 per genitorem oro, per spes surgentis Iuli,
 eripe me his, invicte, malis: aut tu mihi terram 365
 inice, namque potes, portusque require Velinos;
 aut tu, si qua via est, si quam tibi diva creatrix
 ostendit — neque enim, credo, sine numine divom
 flumina tanta paras Stygiamque innare paludem —
 da dextram misero, et tecum me tolle per undas, 370
 sedibus ut saltem placidis in morte quiescam.'

Talia fatus erat, coepit cum talia vates:
 'Unde haec, o Palinure, tibi tam dira cupido?
 Tu Stygias inhumatus aquas amnemque severum
 Eumenidum aspicias, ripamve iniussus adibis? 375
 Desine fata deum flecti sperare precando.
 Sed cape dicta memor, duri solatia casus.
 Nam tua finitimi, longe lateque per urbes
 prodigiis acti caelestibus, ossa piabunt,
 et statuent tumulum, et tumulo sollemnia mittent, 380
 aeternumque locus Palinuri nomen habebit.'
 His dictis curae emotae, pulsusque parumper
 corde dolor tristi: gaudet cognomine terrae.

Ergo iter inceptum peragunt fluvioque propinquant.
 Navita quos iam inde ut Stygia prospexit ab unda 385
 per tacitum nemus ire pedemque advertere ripae,
 sic prior adgreditur dictis, atque increpat ultro:
 'Quisquis es, armatus qui nostra ad flumina tendis,
 fare age, quid venias, iam istinc, et comprime gressum.
 Umbrarum hic locus est, somni noctisque soporae; 390
 corpora viva nefas Stygia vectare carina.
 Nec vero Alciden me sum laetatus euntem
 accepisse lacu, nec Thesea Pirithoumque,

dis quamquam geniti atque invicti viribus essent.
Tartareum ille manu custodem in vincla petivit, 395
ipsius a solio regis, traxitque trementem ;
hi dominam Ditis thalamo deducere adorti.'

Quae contra breviter fata est Amphrysia vates :
' Nullae hic insidiae tales ; absiste moveri ;
nec vim tela ferunt ; licet ingens ianitor antro 400
aeternum latrans exsanguis terreat umbras,
casta licet patrui servet Proserpina limen.
Troïus Aeneas, pietate insignis et armis,
ad genitorem imas Erebi descendit ad umbras.
Si te nulla movet tantae pietatis imago, 405
at ramum hunc ' (aperit ramum, qui veste latebat)
'adgnoscas.' Tumida ex ira tum corda residunt.
Nec plura his. Ille admirans venerabile donum
fatalis virgae, longo post tempore visum,
caeruleam advertit puppim, ripaeque propinquat. 410
Inde alias animas, quae per iuga longa sedebant,
deturbat, laxatque foros ; simul accipit alveo
ingentem Aenean. Gemuit sub pondere cymba
sutilis, et multam accepit rimosa paludem.
Tandem trans fluvium incolumis vatemque virumque 415
informi limo glaucaque exponit in ulva.

Cerberus haec ingens latratu regna trifauci
personat, adverso recubans immanis in antro.
Cui vates, horrere videns iam colla colubris,
melle soporata et medicatis frugibus offam 420
obicit. Ille fame rabida tria guttura pandens
corripit obiectam, atque immania terga resolvit
fusus humi, totoque ingens extenditur antro.
Occupat Aeneas aditum custode sepulto,
evaditque celer ripam inremeabilis undae. 425

Continuo auditae voces, vagitus et ingens,
infantumque animae flentes in limine primo,
quos dulcis vitae exsortes et ab ubere raptos

abstulit atra dies et funere mersit acerbo ;
 hos iuxta falso damnati crimine mortis. 430

Nec vero hae sine sorte datae, sine iudice, sedes :
 quaesitor Minos urnam movet ; ille silentum
 conciliumque vocat vitasque et crimina discit.

Proxuma deinde tenent maesti loca, qui sibi letum
 insontes peperere manu, lucemque perosi 435

proiecere animas. Quam vellent aethere in alto
 nunc et pauperiem et duros perferre labores !

Fas obstat, tristisque palus inamabilis undae
 alligat, et noviens Styx interfusa coërcet.

Nec procul hinc partem fusi monstrantur in omnem
 lugentes campi : sic illos nomine dicunt. 440

Hic, quos durus amor crudeli tabe peredit,
 secreti celant calles et myrtea circum

silva tegit ; curae non ipsa in morte relinquunt.

His Phaedram Procrimque locis, maestamque Eriphylum
 crudelis nati monstrantem volnera, cernit, 445

Evadnenque et Pasiphaën ; his Laodamia

it comes, et iuvenis quondam, nunc femina, Caeneus,
 rursus et in veterem fato revoluta figuram.

Inter quas Phoenixa recens a volnere Dido
 errabat silva in magna ; quam Troïus heros 450

ut primum iuxta stetit adgnovitque per umbras

obscuram, qualem primo qui surgere mense

aut videt, aut vidisse putat per nubila lunam,

demisit lacrimas, dulcique adfatus amore est : 455

‘ Infelix Dido, verus mihi nuntius ergo

venerat exstinctam, ferroque extrema secutam ?

Funeris heu tibi causa fui ? Per sidera iuro,

per superos, et si qua fides tellure sub ima est,

invitus, regina, tuo de litore cessi. 460

Sed me iussa deum, quae nunc has ire per umbras,
 per loca senta situ cogunt noctemque profundam,

imperii egere suis ; nec credere quivi
hunc tantum tibi me discessu ferre dolorem.
Siste gradum, teque aspectu ne subtrahe nostra. 465
Quem fugis? Extremum fato, quod te adloquor, hoc est.'

Talibus Aeneas ardentem et torva tuentem
lenibat dictis animum, lacrimasque ciebat.
Illa solo fixos oculos aversa tenebat,
nec magis incepto voltum sermone movetur, 470
quam si dura silex aut stet Marpesia cautes.
Tandem corripuit sese, atque inimica refugit
in nemos umbriferum, coniunx ubi pristinus illi
respondet curis aequatque Sychaeus amorem.
Nec minus Aeneas, casu concussus iniquo, 475
prosequitur lacrimis longe, et miseratur euntem.

Inde datum molitur iter. Iamque arva tenebant
ultima, quae bello clari secreta frequentant.
Hic illi occurrit Tydeus, hic inclutus armis
Parthenopaeus et Adraști pallentis imago ; 480
hic multum fleti ad superos belloque caduci
Dardanidae, quos ille omnes longo ordine cernens
ingemuit, Glaucumque Medontaque Thersilochumque,
tris Antenoridas, Cererique sacrum Polyphoeten,
Idaeumque, etiam currus, etiam arma tenentem. 485
Circumstant animae dextra laevaue frequentes ;
nec vidisse semel satis est ; iuvat usque morari,
et conferre gradum, et veniendi discere causas.
At Danaum proceres Agamemnoniaeque phalanges
ut videre virum fulgentiaque arma per umbras, 490
ingenti trepidare metu ; pars vertere terga,
ceu quondam petiere rates ; pars tollere vocem
exiguam, inceptus clamor frustratur hiantes.

Atque hic Priamiden laniatum corpore toto
Deiphobum videt et lacerum crudeliter ora, 495
ora manusque ambas, populataque tempora raptis

auribus, et truncas inhonesto volnere nares.
 Vix adeo adgnovit pavitantem et dira tegentem
 supplicia, et notis compellat vocibus ultro :
 ‘Deiphobe armipotens, genus alto a sanguine Teucri, 500
 quis tam crudeles optavit sumere poenas?
 Cui tantum de te licuit? Mihi fama suprema
 nocte tulit fessum vasta te caede Pelasgum
 procubuisse super confusae stragis acervum.
 Tunc egomet tumulum Rhoeteo litore inanem 505
 constitui, et magna Manes ter voce vocavi.
 Nomen et arma locum servant ; te, amice, nequivi
 conspicer, et patria decedens ponere terra.’
 Ad quae Priamides : ‘Nihil O tibi amice relictum ;
 omnia Deiphobo solvisti et funeris umbris. 510
 Sed me fata mea et scelus exitiale Lacaenae
 his mersere malis ; illa haec monumenta reliquit.
 Namque ut supremam falsa inter gaudia noctem
 egerimus, nosti ; et nimium meminisse necesse est.
 Cum fatalis equus saltu super ardua venit 515
 Pergama, et armatum peditem gravis attulit alvo,
 illa, chorum simulans, evantes orgia circum
 ducebat Phrygias ; flammam media ipsa tenebat
 ingentem, et summa Danaos ex arce vocabat.
 Tum me, confectum curis somnoque gravatum, 520
 infelix habuit thalamus, pressitque iacentem
 dulcis et alta quies placidaeque simillima morti.
 Egregia interea coniunx arma omnia tectis
 amovet, et fidum capiti subduxerat ensem ;
 intra tecta vocat Menelaum, et limina pandit, 525
 scilicet id magnum sperans fore munus amanti,
 et famam exstingui veterum sic posse malorum.
 Quid moror? Inrumpunt thalamo ; comes additur una
 hortator scelerum Aeolides. Di, talia Graïs
 instaure, pio si poenas ore reposco ! 530

Sed te qui vivum casus, age, fare vicissim,
attulerint. Pelagine venis erroribus actus,
an monitu divom? An quae te Fortuna fatigat,
ut tristes sine sole domos, loca turbida, adires?’

Hac vice sermonum roseis Aurora quadrigis 535
iam medium aetherio cursu traiecerat axem;
et fors omne datum traherent per talia tempus;
sed comes admonuit, breviterque adfata Sibylla est:

‘Nox ruit, Aenea; nos flendo ducimus horas.
Hic locus est, partes ubi se via findit in ambas: 540
dextera quae Ditis magni sub moenia tendit,
hac iter Elysium nobis; at laeva malorum
exercet poenas, et ad impia Tartara mittit.’

Deiphobus contra: ‘Ne saevi, magna sacerdos;
discedam, explebo numerum, reddarque tenebris. 545
I decus, i, nostrum; melioribus utere fatis!’
Tantum effatus, et in verbo vestigia torsit.

Respicit Aeneas subito, et sub rupe sinistra
moenia lata videt, triplici circumdata muro,
quae rapidus flammis ambit torrentibus amnis, 550
Tartareus Phlegethon, torquetque sonantia saxa.
Porta adversa ingens, solidoque adamante columnae,
vis ut nulla virum, non ipsi excindere bello
caelicolae valeant; stat ferrea turris ad auras,
Tisiphoneque sedens, palla succincta cruenta, 555
vestibulum exsomnis servat noctesque diesque.
Hinc exaudiri gemitus, et saeva sonare
verbera; tum stridor ferri, tractaeque catenae.

Constitit Aeneas, strepitumque exterritus hausit.
‘Quae scelerum facies, O virgo, effare; quibusve 560
urguntur poenis? Quis tantus plangor ad auras?’
Tum vates sic orsa loqui: ‘Dux inclute Teucrum,
nulli fas casto sceleratum insistere limen;
sed me cum lucis Hecate praefecit Avernis,

ipsa deum poenas docuit, perque omnia duxit.

565

Gnosius haec Rhadamanthus habet, durissima regna,
castigatque auditque dolos, subigitque fateri,
quae quis apud superos, furto laetatus inani,
distulit in seram commissa piacula mortem.

Continuo sontes ultrix accincta flagello

570

Tisiphone quatit insultans, torvosque sinistra
intentans angues vocat agmina saeva sororum.

Tum demum horrissono stridentes cardine sacrae
panduntur portae. Cernis custodia qualis
vestibulo sedeat, facies quae limina servet?

575

Quinquaginta atris immanis hiatibus Hydra
saevior intus habet sedem. Tum Tartarus ipse
bis patet in praeceps tantum tenditque sub umbras,
quantus ad aetherium caeli suspectus Olympum.

Hic genus antiquum Terrae, Titania pubes,
fulmine deiecti fundo volvuntur in imo.

580

‘Hic et Aloïdas geminos immania vidi
corpora, qui manibus magnum rescindere caelum
adgressi, superisque Iovem detrudere regnis.

Vidi et crudeles dantem Salmonea poenas,
dum flammās Iovis et sonitus imitatur Olympi.

585

Quattuor hic invectus equis et lampada quassans
per Graium populos mediaeque per Elidis urbem
ibat ovans, divomque sibi poscebat honorem, —

demens, qui nimbos et non imitabile fulmen
aere et cornipedum pulsu simularet equorum.

590

At pater omnipotens densa inter nubila telum
contorsit, non ille faces nec fumea taedis
lumina, praecipitemque immani turbine adegit.

Nec non et Tityon, Terrae omniparentis alumnum,
cernere erat, per tota novem cui iugera corpus
porrigitur, rostroque immanis voltur obunco
immortale iecur tondens fecundaque poenis

595

viscera, rimaturque epulis, habitatque sub alto
pectore, nec fibris requies datur ulla renatis. 600

[Quid memorem Lapithas, Ixiona Pirithoumque?]

quos super atra silex iam iam lapsura cadentique
imminet adsimilis; lucent genialibus altis
aurea fulcra toris, epulaeque ante ora paratae
regifico luxu; Furiarum maxima iuxta 605

accubat, et manibus prohibet contingere mensas,
exurgitque facem attollens, atque intonat ore.

‘Hic, quibus inuisi fratres, dum vita manebat,
pulsatusve parens, et fraus innexa clienti,
aut qui divitiis soli incubuere repertis, 610

nec partem posuere suis (quae maxima turba est),
quique ob adulterium caesi, quique arma secuti
impia nec veriti dominorum fallere dextas,
inclusi poenam exspectant. Ne quaere doceri
quam poenam, aut quae forma viros fortunave mersit. 615

Saxum ingens volvunt alii, radiisque rotarum
districti pendent; sedet, aeternumque sedebit,
infelix Theseus; Phlegyasque miserrimus omnis
admonet, et magna testatur voce per umbras:
Discite iustitiam moniti, et non temnere divos. 620

Vendidit hic auro patriam, dominumque potentem
imposuit; fixit leges pretio atque refixit;
hic thalamum invasit natae vetitosque hymenaeos;
ausi omnes immane nefas, ausoque potiti.
Non, mihi si linguae centum sint oraque centum, 625
ferrea vox, omnis scelerum comprehendere formas,
omnia poenarum percurrere nomina possim.’

Haec ubi dicta dedit Phoebi longaeva sacerdos:
‘Sed iam age, carpe viam et susceptum perfice munus;
adceleremus’ ait; ‘Cyclopum educta caminis 630
moenia conspicio atque adverso fornice portas,
haec ubi nos praecepta iubent deponere dona.’

Dixerat, et pariter, gressi per opaca viarum,
corripiunt spatium medium, foribusque propinquant.

Occupat Aeneas aditum, corpusque recenti 635
spargit aqua, ramumque adverso in limine figit.

His demum exactis, perfecto munere divae,
devenere locos laetos et amoena virecta
fortunatorum nemorum sedesque beatas.

Largior hic campos aether et lumine vestit 640
purpureo, solemque suum, sua sidera norunt.

Pars in gramineis exercent membra palaestris,
contendunt ludo et fulva luctantur arena ;
pars pedibus plaudunt choreas et carmina dicunt.

Nec non Threïcius longa cum veste sacerdos 645
obloquitur numeris septem discrimina vocum,

iamque eadem digitis, iam pectine pulsat eburno.

Hic genus antiquum Teucri, pulcherrima proles,
magnanimi heroes, nati melioribus annis,

Ilusque Assaracusque et Troiae Dardanus auctor. 650

Arma procul currusque virum miratur inanes.

Stant terra defixae hastae, passimque soluti
per campum pascuntur equi. Quae gratia currum
armorumque fuit vivis, quae cura nitentis
pascere equos, eadem sequitur tellure repostos. 655

Conspicit, ecce, alios dextra laevaue per herbam
vescentis, laetumque choro paeana canentis

inter odoratum lauri nemus, unde superne
plurimus Eridani per silvam volvitur amnis.

Hic manus ob patriam pugnando volnera passi, 660

quique sacerdotes casti, dum vita manebat,

quique pii vates et Phoebæ digna locuti,

inventas aut qui vitam excoluere per artes,

quique sui memores alios fecere merendo,

omnibus his nivea cinguntur tempora vitta. 665

Quos circumfusus sic est adfata *Sybilla*,

Musaeum ante omnes, medium nam plurima turba
hunc habet, atque umeris exstantem suspicit altis :

‘Dicite, felices animae, tuque, optime vates,
quae regio Anchisen, quis habet locus? Illius ergo
venimus, et magnos Erebi transnavimus amnes.’

670

Atque huic responsum paucis ita reddidit heros :

‘Nulli certa domus ; lucis habitamus opacis,
riparumque toros et prata recentia rivis
incolimus. Sed vos, si fert ita corde voluntas,
hoc superate iugum ; et facili iam tramite sistam.’

675

Dixit, et ante tulit gressum, camposque nitentis
desuper ostentat ; dehinc summa cacumina linquunt.

At pater Anchises penitus convalle virenti
inclusas animas superumque ad lumen ituras
lustrabat studio recolens, omnemque suorum
forte recensebat numerum carosque nepotes,
fataque fortunasque virum moresque manusque.
Isque ubi tendentem adversum per gramina videt
Aenean, alacris palmas utrasque tetendit,
effusaeque genis lacrimae, et vox excidit ore :

680

685

‘Venisti tandem, tuaque exspectata parenti
vicit iter durum pietas? Datur ora tueri,
nate, tua, et notas audire et reddere voces?

Sic equidem ducebam animo rebarque futurum,
tempora dinumerans, nec me mea cura fefellit.

690

Quas ego te terras et quanta per aequora vectum
accipio ! quantis iactatum, nate, periclis !

Quam metui, ne quid Libyae tibi regna nocerent !’

695

Ille autem : ‘Tua me, genitor, tua tristis imago,
saepius occurrens, haec limina tendere adegit :

stant sale Tyrrheno classes. Da iungere dextram,
da, genitor, teque amplexu ne subtrahe nostro.’

Sic memorans, largo fletu simul ora rigabat.

Ter conatus ibi collo dare brachia circum,
ter frustra comprehensa manus effugit imago,

700

[par levibus ventis volucrique simillima somno.]

Interea videt Aeneas in valle reducta
 seclusum nemus et virgulta sonantia silvis,
 Lethaeumque, domos placidas qui prænata, amnem. 705
 Hunc circum innumerae gentes populi que volabant;
 ac — velut in pratis ubi apes aestate serena
 floribus insidunt variis, et candida circum
 lilia funduntur — strepit omnis murmure campus.
 Horrescit visu subito, causasque requirit 710
 inscius Aeneas, quae sint ea flumina porro,
 quive viri tanto complerint agmine ripas.

Tum pater Anchises: 'Animae, quibus altera fato
 corpora debentur, Lethaei ad fluminis undam
 securos latices et longa obliviae potant. 715

[Has equidem memorare tibi atque ostenderè coram,]
 iampridem hanc prolem cupio enumerare meorum,
 quo magis Italia mecum laetere reperta.'
 'O pater, an ne aliquas ad caelum hinc ire putandum est
 sublimis animas, iterumque ad tarda reverti 720
 corpora? Quae lucis miseris tam dira cupido?'

'Dicam equidem, nec te suspensum, nate, tenebo'
 suscipit Anchises, atque ordine singula pandit.

'Principio caelum ac terras camposque liquentis
 lucentemque globum Lunae Titaniaque astra 725
 spiritus intus alit, totamque infusa per artus
 mens agitat molem et magno se corpore miscet.
 Inde hominum pecudumque genus, vitaeque volantum,
 et quae marmoreo fert monstra sub aequore pontus.
 Igneus est ollis vigor et caelestis origo 730
 seminibus, quantum non noxia corpora tardant,
 terrenique hebetant artus moribundaque membra.
 Hinc metuunt cupiuntque, dolent gaudentque, neque auras
 dispiciunt clausae tenebris et carcere caeco.
 Quin et supremo cum lumine vita relinquit, 735

704 *silvae*. R. 724 *terram*. R. 731 *corpora noxia*. R. 734 *respiciunt*. Vulg.

non tamen omne malum miseris nec funditus omnes
corporeae excedunt pestes, penitus que necesse est
multa ^lpiu concreta modis inolescere miris.

Ergo exercentur poenis, veterumque malorum
supplicia expendunt: aliae panduntur inanes 740

suspensae ad ventos; aliis sub gurgite vasto
infectum eluitur scelus, aut exuritur igni;
quisque suos patimur Manes; exinde per amplum
mittimur Elysium, et pauci laeta arva tenemus;
donec longa dies, perfecto temporis orbe, 745

concretam exemit labem, purumque relinquit
aetherium sensum atque aurai simplicis ignem.
Has omnes, ubi mille rotam volvere per annos,
Lethaeum ad fluvium deus evocat agmine magno,
scilicet immemores supera ut convexa revisant, 750
rursus et incipiant in corpora velle reverti.'

Dixerat Anchises, natumque unaque Sibyllam
conventus trahit in medios turbamque sonantem,
et tumultum capit, unde omnes longo ordine possit
adversos legere, et venientum discere vultus. 755

'Nunc age, Dardaniam prolem quae deinde sequatur
gloria, qui maneant Itala de gente nepotes,
inlustris animas nostrumque in nomen ituras,
expediam dictis, et te tua fata docebo.

Ille, vides, pura iuvenis qui nititur hasta, 760
proxuma sorte tenet lucis loca, primus ad auras
aetherias Italo commixtus sanguine surget,
Silvius, Albanum nomen, tua postuma proles,
quem tibi longaevo serum Lavinia coniunx
educet silvis regem regumque parentem, 765
unde genus Longa nostrum dominabitur Alba.

'Proximus ille Procas, Troianae gloria gentis,
et Capys, et Numitor, et qui te nomine reddet
Silvius Aeneas, pariter pietate vel armis

egregius, si umquam regnandam acceperit Albam. 770
 Qui iuvenes ! Quantas ostentant, aspice, vires,
 atque umbrata gerunt civili tempora quercu !
 Hi tibi Nomentum et Gabios urbemque Fidenam,
 hi Collatinas imponent montibus arces,
 Pometios Castrumque Inui Bolamque Coramque. 775
 Haec tum nomina erunt, nunc sunt sine nomine terrae.

‘Quin et avo comitem sese Mavortius addet
 Romulus, Assaraci quem sanguinis Ilia mater
 educet. Viden, ut geminae stant vertice cristae,
 et pater ipse suo superum iam signat honore ? 780
 En, huius, nate, auspiciis illa incluta Roma
 imperium terris, animos aequabit Olympo,
 septemque una sibi muro circumdabit arces,
 felix prole virum : qualis Berecynthia mater
 invehitur curru Phrygias turrata per urbes, 785
 laeta deum partu, centum complexa nepotes,
 omnes caelicolas, omnes supera alta tenentes.

‘Huc geminas nunc flecte acies, hanc aspice gentem
 Romanosque tuos. Hic Caesar et omnis Iuli
 progenies, magnum caeli ventura sub axem. 790
 Hic vir, hic est, tibi quem promitti saepius audis,
 Augustus Caesar, Divi genus, aurea condet
 saecula qui rursus Latio regnata per arva
 Saturno quondam, super et Garamantas et Indos
 proferet imperium : iacet extra sidera tellus, 795
 extra anni solisque vias, ubi caelifer Atlas
 axem umero torquet stellis ardentibus aptum.
 Huius in adventum iam nunc et Caspia regna
 responsis horrent divom et Maeotia tellus,
 et septemgemini turbant trepida ostia Nili. 800
 Nec vero Alcides tantum telluris obivit,
 fixerit aripedem cervam licet, aut Erymanthi
 pacarit nemora, et Lernam tremefecerit arcu ;

772 *at qui.* H.

775 Rejected by H.

787 *super.* R.796 *Atlans.* R.

nec, qui pampineis victor iuga flectit habenis,
Liber, agens celso Nysae de vertice tigres. 805

Et dubitamus adhuc virtute extendere vires,
aut metus Ausonia prohibet consistere terra?

‘Quis procul ille autem ramis insignis olivae
sacra ferens? Nosco crines incanaque menta
regis Romani, primus qui legibus urbem 810

fundabit, Curibus parvis et paupere terra
missus in imperium magnum. Cui deinde subibit,
otia qui rumpet patriae residesque movebit
Tullus in arma viros et iam desueta triumphis
agmina. Quem iuxta sequitur iactantior Ancus, 815

nunc quoque iam nimium gaudens popularibus auris.
Vis et Tarquinius reges, animamque superbam
ultoris Bruti, fascesque videre receptos?

Consulis imperium hic primus saevasque secures
accipiet, natosque pater nova bella moventes 820
ad poenam pulchra pro libertate vocabit.

Infelix, utcumque ferent ea facta minores,
vincet amor patriae laudumque immensa cupido.
Quin Decios Drusosque procul saevumque securi
aspice Torquatum et referentem signa Camillum. 825

‘Illae autem, paribus quas fulgere cernis in armis,
concordes animae nunc et dum nocte premuntur,
heu quantum inter se bellum, si lumina vitae
attigerint, quantas acies stragemque ciebunt!
Aggeribus socer Alpinis atque arce Monoeci
descendens, gener adversis instructus Eois. 830

Ne, pueri, ne tanta animis adsuescite bella,
neu patriae validas in viscera vertite vires;
tuque prior, tu parce, genus qui ducis Olympo,
proice tela manu, sanguis meus! — 835

‘Ille triumphata Capitolia ad alta Corintho

806 *virtutem* . . . *factis*. H.

808-826 after 885. R.

810 *primam*. R.

826 after 807. R.

victor aget currum, caesis insignis Achivis.

Eruet ille Argos Agamemnoniasque Mycenæ,
ipsumque Aeaciden, genus armipotentis Achilli,
ultus avos Troiae, templa et temerata Minervæ.

840

Quis te, magne Cato, tacitum, aut te, Cosse, relinquat?

Quis Gracchi genus, aut geminos, duo fulmina belli,
Scipiadas, cladem Libyæ, parvoque potentem
Fabricium vel te sulco, Serrane, serentem?

quo fessum rapitis, Fabii? Tu Maxumus ille es,
unus qui nobis cunctando restituis rem.

845

Excudent alii spirantia mollius aera,
credo equidem, vivos ducent de marmore voltus,
orabunt causas melius, caelique meatus
describent radio, et surgentia sidera dicent :
tu regere imperio populos, Romane, memento ;
hae tibi erunt artes ; pacisque imponere morem,
parcere subiectis, et debellare superbos.'

850

Sic pater Anchises, atque haec mirantibus addit :

'Aspice, ut insignis spoliis Marcellus opimis
ingreditur, victorque viros supereminet omnes !
Hic rem Romanam, magno turbante tumultu,
sistet, eques sternet Poenos Gallumque rebellem,
tertiaque arma patri suspendet capta Quirino.'

855

Atque hic Aeneas ; una namque ire videbat
egregium forma iuvenem et fulgentibus armis,
sed frons laeta parum, et deiecto lumina voltu :

860

'Quis, pater, ille, virum qui sic comitatur euntem?
Filius, ane aliquis magna de stirpe nepotum?

Quis strepitus circa comitum ! Quantum instar in ipso !
Sed nox atra caput tristi circumvolat umbra.'

865

Tum pater Anchises, lacrimis ingressus obortis :

'O gnate, ingentem luctum ne quaere tuorum ;
ostendent terris hunc tantum fata, neque ultra
esse sinent. Nimium vobis Romana propago

870

visa potens, Superi, propria haec si dona fuissent.
Quantos ille virum magnam Mavortis ad urbem
campus aget gemitus, vel quae, Tiberine, videbis
funera, cum tumulum praeterlabere recentem !

Nec puer Iliaca quisquam de gente Latinos
in tantum spe tollet avos, nec Romula quondam
ullo se tantum tellus iactabit alumno.

875

Heu pietas, heu prisca fides, invictaque bello
dextera ! Non illi se quisquam impune tulisset
obvius armato, seu cum pedes iret in hostem,
seu spumantis equi foderet calcaribus armos.

880

Heu, miserande puer, si qua fata aspera rumpas,
tu Marcellus eris. Manibus date lilia plenis,
purpureos spargam flores, animamque nepotis
his saltem adcumulem donis, et fungar inani
munere.' — Sic tota passim regione vagantur
aëris in campis latis, atque omnia lustrant.

885

Quae postquam Anchises natum per singula duxit,
incenditque animum famae venientis amore,
exin bella viro memorat quae deinde gerenda,
Laurentisque docet populos urbemque Latini,
et quo quemque modo fugiatque feratque laborem.

890

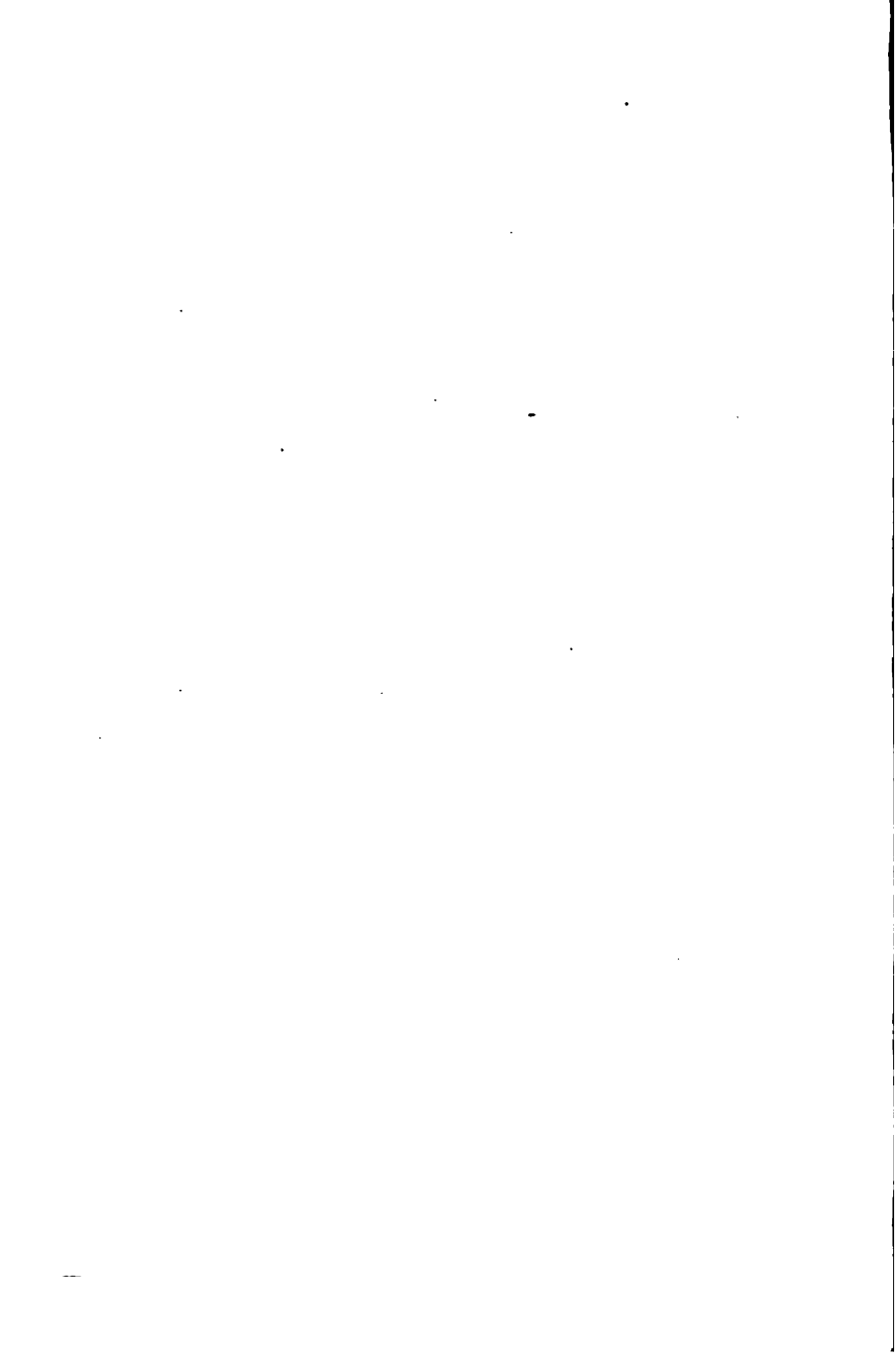
Sunt geminae Somni portae, quarum altera fertur
cornea, qua veris facilis datur exitus umbris ;
altera candenti perfecta nitens elephanto,
sed falsa ad caelum mittunt insomnia Manes.
His ubi tum natum Anchises unaque Sibyllam
prosequitur dictis, portaque emittit eburna,
ille viam secat ad naves sociosque revisit :
tum se ad Caietae recto fert litore portum.

895

900

[Ancora de prora iacitur, stant litore puppes.]

890 *exim. R.*900 *limite. H.**Li*



NOTES.



NOTES.

As Virgil is the first Latin poet with whom most students become acquainted, some general suggestions to the learner may not be out of place.

The poetry of the ancients depends for its rhythm not upon *accent*, but upon *quantity*. That is, it was in a manner sung, and not read. A long vowel was to the ancients really such, and occupied — in speech, as well as in verse — twice the time of a short one. Much may be gained by constantly bearing this in mind, and never reading a line without preserving its metrical form. Once acquire the movement of the “strain,” and the line may be read metrically without thinking at all of *the quantity of particular syllables*; for the rhythm will then become perfectly natural, and the prosody will cause no trouble, except in a few cases, especially if at first the time is beaten as in music. Thus the first five lines of the First Eclogue may be represented as follows: —

1. Tityrē | tū pātū | lāe || rēcū | bāns sūb | tēgmīnē | fāgī
2. Silvēs | trēm tēnū | ī || Mū | sām mēdī | tārīs ā | vēnā
3. Nōs pātrī | āe fī | nēs || ēt | dūlcīā | līnquīmūs | ārvā
4. Nōs pātrī | ām fūgī | mūs || tū | Tityrē | lēntūs īn | ūmrā
5. Fōrmō | sām rēsō | nārē || dō | cēs Amā | ryllidā | silvās

NOTE. — It must be remembered, however, that the long quantity marks as here given do not always indicate long vowels but long syllables. Many of the long syllables have short vowels, but are made long by the distinct pronunciation of the consonants following the vowels.

The effect is to us, and must have been to the ancients, somewhat monotonous. But it is relieved by the variety of dactyls and spondees, and also by the interruption of feet at the end of words (*Cæsura*). One of these interruptions at the end of some principal word, or at some pause in the sense (in the third foot, or less commonly, the fourth), is more marked than the rest, and is called *The Cæsura* (see Grammar, § 362, *b*). This main *cæsura* is often a great help to the sense, and must be observed as an important part of the structure of the verse. It may be remarked that the verses most agreeable to the ear are those in which dactyls are more numerous, or alternate with spondees; while in the opposite case — especially if the last foot but one is a spondee ("Spondaic verse") — a slow and labored movement is given to the verse, which is often very expressive (see Ecl. iv. 49; Æn. ii. 463-466).

It is not known with certainty how elided syllables were treated in reading. It is probable, however, that the vowels and diphthongs were so slurred over as to make them equivalent to *y* and *w*, and that when *m* was cut off it left a nasal sound, which was still audible enough to give a nasal character to the syllable. Where, as in Ecl. i. 13, elision interferes with the main *cæsura*, the line may be read without any main *cæsura*, or the sense may be sacrificed to the form of the verse.

This metre is not native to the Latin language, but is borrowed from the Greek. Hence all poetry written in it has more or less an artificial character, and requires a conventional poetic diction. The rules of the metre exclude very many words: all words, for example, in which a single short syllable comes between two long ones (as in all the cases of *aequitas*, *longitudo*, and similar words; all except the nom. sing. of *insula*, unless the last syllable can be removed by elision; and many forms of verb-inflection, as *fecerant*), or where more than two short syllables come together (as in *fuerimus*, *itineris*, and in *gladius*, nom., acc., and voc.). The necessities of the metre often give rise to elisions which hurt the flow of the verse (as in Ecl. ii. 25), or to artificial arrangements (as in Ecl. i. 14, 70).

The Syntax of Virgil, in general, is much easier and simpler than that of most prose writers, and there are few difficulties of construction except where the ellipsis of words produces obscurity. The quantity of syllables, as shown by the metre, is often an easy guide to the construction: as in Ecl. i. 38, the long *a* in *suā* at once con-

nects it with *arbore*; the long *i* in *săltis* (Ecl. iii. 82) shows it to be the participle of *sero*; the long *i* in *omnis* (id. 97) shows it to be the accusative plural; the long *o* in *pōpulus* (vii. 61) shows its meaning to be *poplar*. These examples might be multiplied to almost any extent.

There are, however, many peculiarities of form and construction. The most frequent of these — besides Greek forms of inflection — are: 1. the omission of prepositions, especially with the locative ablative; 2. the free use of the dative in preference to other constructions; 3. the genitive (of specification) with adjectives; 4. the constant use of the infinitive (instead of the gerund or a clause) to express purpose and result. In general, we may say that *more is demanded of the cases* than the more highly developed construction of prose will admit. Some of these forms and constructions seem to be archaic, retained by a traditional poetic dialect, as, for example, the omission of prepositions.* Some of them are directly copied from the Greek, as many cases of synecdochical accusative. The greatest number, however, are due to both these causes combined, as the infinitive constructions.

The main difficulty in reading poetry is to determine exactly what image or idea was in the poet's mind, for it is to be remembered that poetry requires a more vivid and picturesque use of words than prose. The learner should therefore not be satisfied with a loose conception or translation, but should try to see and express precisely the meaning of the poet's words.

* So in English. "*The trumpet spake not to the armed throng* is not antiquated for poetry; although we should not write in a letter, 'He spake to me,' or say, 'The British soldier is armed with the English rifle.' " — Matthew Arnold, *Last Words*, p. 21.

PASTORAL POEMS.

ECLOGUE I.

THIS Eclogue is founded on historical facts; namely, the ejection of Virgil from his farm and his recovery of it through the favor of Augustus. (See Life.) Tityrus represents the poet himself, and Melibœus his less fortunate neighbors. Though the subject is treated in the conventional pastoral style, yet the poem gives a lively picture of the distress caused by the assignment of land to the veterans of the civil war.

The scene represents Tityrus, late in a sunny afternoon, reclining at the roadside by his cottage near Mantua, with Amaryllis busy near by, in household cares, while Melibœus passes, driving his goats from the farm of which he has been dispossessed by the soldiers. An ancient (200 to 400 A.D.) conception of the scene is given in Fig. 1, from a Vatican manuscript.

FIG. 1.



Verse 1. Tityre: this, with most of the other proper names, is Greek, borrowed from Theocritus. It is the Doric form of the word *Satyr*, also signifying *goat*; and, like most of the names in the Eclogues, is a conventional name for a shepherd. — **tu:** notice as soon as this word appears that it is emphatic and must be opposed to something coming later, to wit, **nos.** — **patulae** (root in *pateo*), *wide-spreading*, a characteristic of the beech, suggesting at the same time the comfort of its shade. [It is a common position in Latin poetry for words belonging together, or contrasted words, to be in corresponding parts of the verse, as at the beginning, or before

the Cæsura and at the end: as *patulae . . . fagi*; *tenui . . . avena*; *fines . . . arva*.]

recubans (root CUB in *-cumbo*), *reclining (backward)*. The picture, as often, is much more vivid than we should ordinarily make it in English. — **tegmine** (root in *tego*), *shade*. Notice in all Latin and Greek poetry that, on account of the climate, the coolness of shade and water are especial objects of delight; while hardihood is more often shown by the endurance of heat than of cold. — **fagi**, *beech*. This tree is often mentioned as growing on the mountain slopes of northern Italy, where herds were driven in summer. [The same root (BHAG) is found in the Greek *φηγός*, the Latin *fagus* and the English *beech*; also (since its bark was used as writing-material) in *book*. The word is probably connected with the meaning EAT (*φαγεῖν*) from its edible nuts.]

2. **silvestrem**, *woodland* = *pastoral* (compare iv. 3). — **tenui avena**, *on the thin reed*, which made a delicate sort of pipe or whistle (abl. instr., § 248; H. 414, 4, the usual construction of names of musical instruments). Several reeds of different lengths were fastened together with wax, making a rude musical instrument now called *Pandean Pipes* (see Fig. 2), — first made, it was said, by the god Pan from the reed into which the nymph *Syrinx* had been transformed (hence the plant *Syringa*, and *syringe*). The hollow *reed* has given its name to the vibrating tongue of wood or metal which takes its place in modern instruments. One cannot help feeling that the idea of the humble nature of pastoral poetry is also implied in *tenui*. — **Musam**, the Muse, or goddess (patron saint) of song, used for song itself. The ancients constantly identified their divinities with the thing that was their care. So Ceres, *grain*. — **meditantis**, *practise* (*μελετᾶν*).

FIG. 2.



3. **nos**, emphatic by being expressed at all; here, also, by its position and repetition (§ 194, a; H. 446). — **patriae fines** (compare v. 68), *our native bounds*: the *patria* consisting merely of the native village, or perhaps farm. Local attachments are commonly strong in proportion to men's ignorance of other places. [The acc. plur. form in *ēs*, in place of *is*, was coming into use in Virgil's time. The two forms were probably used indifferently by him (§ 58; H. 62) *]. — **linquimus**, *are leaving* (present of continued action). — **arva** (root in *aro*), *tilled fields*.

4. **fugimus**, a stronger word than *linquimus*, denoting the hurry and confusion of flight, here opposed to the easy repose of Tityrus. — **lentus**,

* The references are to Allen and Greenough's (§), Gildersleeve's (G.), and Harkness' (H.) Latin Grammars, and when used together regularly refer to the same point.

at ease: properly *flexible*, but often used as the reverse of *braced* or *strained* to toil.

5. *formosam*, *shapely*: i.e. her charms are coupled with her name in the song. The ancients especially prized beauty of form and tall stature (cf. *Anab.* iii. 2, 25). — *resonare*, *récho*: the effect of song in the groves. — *doces*: the contrast is heightened by the peaceful and happy occupation of Tityrus, singing the charms of his love. — *Amaryllida* (Gr. form, § 63, *b*; H. 68; for construction see § 238; H. 371, 1st), a favorite Greek name, meaning *bright-eyes*.

6. *Meliboee*, a Greek name, meaning *cow-herd*. — *deus*, *a god*: as we should say, *guardian-angel*. The gods of the ancient mythology were so numerous, and so near to mankind, that the name often has about the same dignity as that of *saints* in modern times. The reference is to Augustus, who was, however, not regularly deified until after his death in A.D. 14; hence probably the apologetic tone of *namque*, etc. — *otia*, *freedom from care*, the reverse of *neg-otium*, *business* or *trouble*. The plural seems to be = *the blessings of ease*; but the plural is often used by poets for metrical reasons only (§ 75, *c*; H. 130, 3).

7. *namque* (very rare in prose, more commonly *etenim*), *for, I tell you*; the enclitic *que* connects it with the preceding words, while *nam* introduces the reason, the whole expression regularly implying that no argument is necessary, as with our "you see," "you know." — *ille*: Tityrus uses

the emphatic pronoun as if to say, "He, my great patron," though Melibœus does not know to whom he refers (§ 102, *b*; H. 450, 4). — *mihi*, *in my regard* (dat. of reference, § 235). — *illius* (see § 347, 1; H. 577, 3). — *aram*, *altar*, for lesser sacrifices (see Fig. 3): the *altare*, *high altar* for burnt offerings (*Ecl.* v. 66), was dedicated only to the higher deities, but this distinction is not always observed.

8. *tener*, *young*. — *nostris*: Tityrus speaks as the steward of his master's farm. — *imbuet*, *shall*

stain (with its blood). — *agnus*, the offering of a humble estate: the richer might sacrifice a calf, and the poorer a pig, a fowl, or some fruit.

9. *errare*, *to stray*, or *graze at large*. See § 331, *c*; G. 546, *R*; H. 535, iv. — *ipsum*, opposed to *boves*.

FIG. 3.



10. **ludere**, to sing in sport. — **quae vellem**, what I will (imperf. by seq. of tenses, § 287, a; G. 511, R.²; H. 495; subj. in an intermediate clause, § 342; H. 529, ii.). — **calamo**, reed (like *avena*), strictly, a stalk of grain. [In this and similar lines, observe the beauty of movement given by the alternate dactyls and spondees.]

11. **equidem**, I'm sure. — **magis** = **potius**, rather. — **totis agris** (§ 258, f; G. 384, 6; H. 425, 2), throughout the fields.

12. **usque adeo turbatur**, to such a degree does confusion prevail (impers. passive, § 146, c; H. 301, 1). — **adeo** would properly be correlative to **ut** in a clause of result, which however is made the main clause (**miror**, etc.), and so no **ut** appears. — **ipse**, contrasted with others implied in **undique**. — **capellas**, she-goats (dimin. form for the regular *capra*).

13. **protinus**, farther on: i.e. I cannot (as usual) find a shelter near at hand. — **aeger**, sick at heart. — **duco**, lead (being too weak to be driven).

14. **modo**, just now. — **namque** regularly introduces its clause, but here the order is changed on account of the metre. — **gemellos** (dim. of **geminus**, § 164, a; H. 321), twin-kids.

15. **silice in nuda**, on the bare flint by the roadside, where they must presently die. — **conixa** (for **enixa**, on account of the hiatus), bringing forth with difficulty. The sufferings of the dumb creatures add to the pathos. — **reliquit**, has abandoned. Notice how this word, at the end of the line, contrasts with **spem gregis**, at the beginning; the hope is only to be disappointed.

16. **malum hoc**, this misfortune (exile). — **laeva**, dull or warped ("left-handed," compare Fr. *gauche*). — **si . . . fulset**: i.e. it would have been a warning, had not, etc. The conclusion is only implied. The omens were seen, the gods did their part, but he was too blind to heed the warning. Cf. § 308, b.

17. **de caelo tactas**, struck by lightning (the usual phrase). See Cic. ad Cat. III. viii. 19. — **praedicere**: for tense see § 288, b; G. 277, R. — **quercus**: the blasting of the olive, it is said, was understood to predict barrenness; that of the oak, exile. [Thunder and lightning were good signs, in some cases, when nothing was blasted by the stroke. Cf. Cic. de Div. xxxv. 74. The most important omens were from lightning or from birds. These were interpreted very variously by the different Italian nations: the Romans made only two classes of *auguries* from lightning; the Etruscans eleven. Auguries from birds were either from their song (*oscines*) or from their flight (*alites*).]

18. This line has probably crept in from ix. 15. See note there.

19. **tamen, still**, i.e. notwithstanding my misfortunes I would willingly hear of your better luck. — **iste, that . . . you speak of** (§ 102, c; H. 450). — **qui sit** (more euphonious than **quis sit**), *what god it is* (§ 104, a; H. 188, 1). — **da** (for **dic**; so **accipe** for **audi**), *tell me*.

20. **urbem**: the great city was what first struck his rustic fancy, and so he begins with that, leaving the question quite unnoticed.

21. **stultus ego, fool that I was**. — **hulc nostrae, Mantua**, from which Andes, Virgil's birthplace,* was some three miles distant.

22. **depellere, drive down** to market from the upland.

23. **sic . . . noram** (§ 128, a; H. 297, 2), *so I knew* (had learned to know) *puppies like dogs, and kids like their dams* (**similis**, acc. plur., § 58; H. 67). And so also I compared Mantua to Rome. — **canibus**, see § 234, a; H. 391, i.

24. **sic parvis** (§ 229, c), proverbial. — **extulit**, i.e. when I reached there.

25, 26. **verum haec, etc.**, i.e. those do not differ in kind; but Rome is of another nature from Mantua, differing as cypress from osier. — **vi-burna**, a tough shrub (*wayfaring tree*), used to twine in wattles or bind faggots.

27. Melibœus here catches his neighbor's wonder, and forgets his question. — **tlbli** (§ 231; H. 387).

28. **libertas**: here we see how little Virgil keeps to the circumstances of his own case, the allegory being mixed, rather unskilfully, with the real facts. He himself was really a yeoman, the free owner of a little farm. Tityrus is a slave, tending flocks for a noble proprietor, who lived, like most land-owners, in Rome. — **respexit, regarded me** = took pity on me, a word often used of regard from a superior to an inferior. **Libertas** is here personified as a divinity. — **inertem, idle** as I was, and so not entitled to it. A thrifty slave might generally buy his freedom in five or six years.

candidior, whiter and whiter. — **tondenti, as I clipped it** (§ 235, a; H. 384, 4); a very suitable way of speaking here, for the slave could not shave his beard till emancipated. Supply **mihi**. The Latin, for brevity, often leaves out a pronoun, when a word meant to agree with it is present to indicate the case of the omitted word. Cf. Cæs. B. G., i. 42 (**petenti**), i. 47 (**cedentes**). — **cadebat, began to fall**; properly, was falling (§ 324, a; G. 564; H. 471, 4).

* The relation in which the smaller places (*fora, vici, and conciliabula*) stood to the *civitas* (*municipium* or *colonia*) was the same as that of the smaller towns of Attica to Athens. Mantua was not the *capital* of the territory, but *included* the territory. The citizens were not classed as urban and rural; but the *vici* was an integral part of the *civitas*, and the village proprietor was politically a member of the city organization.

30. **respexit**, *she did regard*, emphatic. — **post**, adverbial. — **tempore**, abl. of difference (§ 250; H. 423).

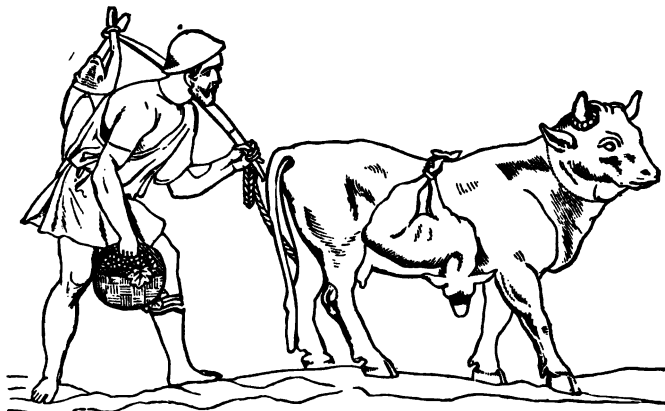
31. **Amaryllis**, **Galatea**, the successive *contubernales* of Tityrus. The condition of slavery permitted no lawful marriage. These names have been thought to stand, allegorically, for Mantua and Rome. — **habet**, present for perfect, as with **iamdudum**, because the bond still continues (§ 276, *a*; H. 467, 2); the real present with **postquam** is antiquated or colloquial, as in Plautus and Terence.

32. **namque**, *for, you see*. — **tenebat**: for tense see § 276, *c*, Note.

33. **peculi** (§ 40, *b*; H. 51, 5), *savings*, generally out of the produce of the cattle. Strictly, all that a slave had might be regarded as his master's. In practice, however, he was permitted and encouraged to save his earnings and certain perquisites, to buy his freedom. His *peculium*, indeed, was in a manner his property in the view of Roman law.

34. **quamvis multa**, *no matter how many*. — **exiret**, § 266, *c*; H. 515, iii. — **victima**, i.e. sold to the priests for sacrifice, apparently a profitable branch of the shepherd's trade. (*Victima* usually signifies a larger victim; *hostia*, a smaller. The use of the singular is like our "many a one.") A farmer taking his products to market is represented in Fig. 4.

FIG. 4.



35. **ingratae**, *ungracious*, absorbing his products for a scanty price without caring for him. — **pinguis caseus**, i.e. *cream-cheese*. — **domum** (§ 258, *b*; H. 380, 2).

36. *mihi* (dative of reference, § 235, *a*; H. 384, 4). — *dextra*, i.e. the money was spent as soon as received, probably to gratify his mistress.

37. *mirabar*, i.e. I see now the reason of what I wondered at at the time. "And really you were much missed, Tityrus." His friend noticed the effect though he did not know of his absence. — *quid* (§ 240, *a*). — *Amaryllis*, see § 348, 6; H. 581, i. 2.

38. *sua in arbore* (cf. vii. 54), i.e. on the tree where they grew.

39. *aberat*: for quantity see § 359, *f*, but compare § 375, *g*, 5. — *ipsae pinus*, etc., *the very pines, these very watersprings and orchards*. Even they are playfully represented as sharing in the grief of Amaryllis and missing their master, not as wanting any special care, but as not finding the man they were wont to see. The pine here mentioned is probably the stone-pine, planted for its large edible seeds, as well as for shade: valuable also as furnishing wax and food for bees. The *arbusta* are the plantations of young elms, on which vines were trained in festoons from tree to tree, as in the vineyards of Italy now.

41. *quid facerem*, *what was I to do?* (§ 268, and *R.*, cf. 266, *e*; G. 258²; referred by H. to 486). At length, answering the question of *v.* 19, he says, To leave home and go to Rome was his only chance, first, of freedom, and second, of protection. It is by these two sentences that the allegory is connected, though somewhat loosely, with the facts.

42. *praesentis* (acc. plur., § 58), i.e. *propitious* (compare "a very present help"). — *alibi*, *elsewhere* than at Rome (belonging to *licebat*).

43. *Iuvenem*: Octavianus (Augustus), who was only twenty-two at the time of distributing the lands to the veterans.

44. *his senos dies*, *twelve days*, i.e. the first day of every month (*kalends*), when offerings were regularly made to the *Lares*, or household gods. Virgil means that he will join with the worship of his own *Lares* that of young Caesar's *genius* or guardian spirit (Preller, *Röm. Myth.* 571): as Horace says (Od. iv. 5), *laribus tuum miscet numen*. Ovid (Fast. ii. 636) describes the ceremony:

Parca precaturi sumite vina manu,
Et Bene vos, *bene te, patria pater, optime Caesar*
Dicite suffuso per bona verba mero.

— *fumant*, i.e. the service is already an established custom: this dialogue being supposed to be held in the autumn (see line 82). — *altaria*, *high altars*, see note, *v.* 7.

45. *responsum dedit*, the phrase used properly of an oracular response, keeping up the thought of Caesar as a divinity. — *primus*, i.e. this was the first assurance of security and favor, anxiously sought.

46. *pascite*, etc.: here Virgil drops the allegory: he went to Rome chiefly to beg his freedom; and the answer he is supposed to get is to keep his farm, — *feed your cows and breed your bullocks as before* (compare note v. 41). — *submittite*, properly, *to raise for the purpose of breeding*, apparently a technical word of graziers and cattle-breeders (see Georg. iii. 73, 159, and Lexicon).

47. *tua rura manebunt*, *the fields will continue yours*. Tityrus is here no longer the poor slave herdsman, but the yeoman landowner, representing the poet himself.

48. *lapis omnia*, etc., *however the bare stone and marsh with muddy bulrush may cover all the grazing-ground*. This description of a country alternately marshy and gravelly will be recognized by any one who has travelled in the territory of Mantua. The idea is: though it is not a very good farm, yet it is good enough and a blessed fortune compared with ours. By some, the passage from *quamvis* is connected less naturally with *non insueta*, etc., below, and some have referred it to the neighboring farms.

50. *non insueta*, etc., *no strange pasturage will distress your sickly flock*, as is the case with ours. — *gravis fetas*, the weakling cattle, which have lately dropped their young (compare line 15).

51. *mala*, *baneful*. — *contagia*: plural, meaning many cases of the disease, as often in Latin (§ 75, c; H. 130, 2).

52. *flumina nota*, *familiar streams*: i.e. the course of the "smooth-sliding Mincius," which flows by Mantua.

53. *fontis sacros*, *sacred founts*, "from the pretty superstition which assigned a divinity to every source and spring." — *frigus opacum*, *cool shade* (see note on *tegmine*, v. 1).

54. *hinc tibi*, etc., *on this side, as ever, the hedge on the neighboring roadway, whose willow-flower is fed on by Hyblean bees, shall often, with its soft whispering, win you sleep*. In this perplexed sentence, *quae semper* means *as it always has done*; *florem* is acc. of specification (§ 240, c; G. 332; H. 378) by a common Greek construction, after *depasta*, *fed upon*; *salceti* is the contracted form of *salceti*, *willow-grove*; *susurro*, *the whispering of leaves mingled with the hum of bees*; *limite*, strictly, *the line run by public surveyors (agrimensores)*, dividing off the land for purposes of cultivation. (See Georg. i. 126. The term was also extended to the *municipia*, and cases of other public boundaries, where the strict formalities of the Roman system were not followed. It always means a public boundary, while *finis* is used of private estates. The *limes* was not a line, but an open tract, 8, 12, 20, or 40 feet wide, serving as a roadway. The *saepes* here described was therefore, strictly, a *roadside hedge*.) —

tibi (§ 227, n.; H. 384, 4). — **Hyblaëis**; Hybla is the name of a hill in Sicily celebrated for its honey.

56. **suadebit**, *shall invite* (root SVAD as in *suavis*). — **inire**, see § 331, c and g; H. 535, iv.

57. **hinc alta sub rupe**, *on the other side beneath the high rock* (opposed to line 54). — **frondator**, *leaf-gatherer*. The foliage of the trees was stripped in autumn and used for fodder. The cooing of the wood-pigeon (see Georg. ii. 365) is a sign that autumn is coming on. — **ad auras**, *upon the breeze*.

58. **nec tamen**, *and yet . . . not* (though the pruner sings). — **cura**, *pet*.

59. **gemere**, *mourn*. — **cessabit** (§ 205, d; H. 463, i). — **aerla ab ulmo**, *on the lofty elm* (see Hor. Od. i. 2, 10), literally *from*. By a very common usage an appearance is said to come from the place where it appears, but in this particular connection "from" is perhaps quite as good, even in English.

60. **ante . . . quam**, *sooner shall, &c., than* (a common expression for *never*). — **ergo**, *so then*: resumptive, referring to 41-46. — **lèves**, *light-footed* (notice the short penult: *lèves* would be *sleek*). — **aequore**, *the level*, commonly used in poetry for *the sea*; used also by Juvenal (viii. 61) for *the plain*.

61. **destituent nudos** = *leave (to dwell) exposed*.

62. **pererratis**, *having wandered over*. — **exsul**, not necessarily driven out, but only afar from home.

63. The Arar (*Saône*) is a river of Gaul, the Tigris of Asia: the contrast is of farthest East and West, respectively. — **voltus**: no particular expression seems to be intended, but merely his face.

64. **labatur**, for mood see § 327, a; in H., probably 520, 2.

65. **at nos**, etc.: the mention of his good fortune had excited the gratitude of Tityrus to his benefactor (**illius**); but, unheeding this expression, Melibœus still dwells by contrast on the exile of the others: *but we must wander* to the most distant corners of the earth. — **alii . . . pars**, correlative. — **sitientia**, *thirsty*: the drought is vividly referred to the people. — **Afros**: acc. of end of motion, preserving an earlier usage. [In the primitive language of our family the cases express *place* of themselves, the prepositions being only adverbs. See § 258 and notes.]

66. **Cretae**, sometimes understood as a common noun following **rapidum**, *which bears down chalk*, i.e. *turbid*, referring to the Oxus, a Scythian river. But there is a town in Crete, *Axus* or *Oaxus* (O here representing the digamma found on coins), whose stream is probably meant, — Crete being quite far enough eastward for the rustic fancy. It was, besides, a

Roman province; and exiles from Capua were actually settled there by Augustus.

67. **orbe** (abl. of means), *by a world*.

68-70. **en**, *Ah!* giving emphasis and a pathetic wistfulness to the question (compare **ecquid**, x. 28). — **patrios finis mirabor aristas**, *shall I filled with wonder long hereafter gaze upon my native bounds and the sodded (congestum caespite) roof of my poor hut, beholding again my little realm*, after many years. This interpretation seems on the whole to be preferred, taking **aristas** as harvests, i.e. years.

71. **implus**, as robbing his fellow-citizens, a word constantly used of civil war. — **miles**: here again is a bitter reference to Virgil's own experience of these legalized robbers. — **novalia**, *fallow*, i.e. land which I have broken in by my own toil (land alternately sown and fallow, left uncultivated to get *new* again, from **novus**).

72. **barbarus**: the armies of Cæsar had come to be made up chiefly or largely of barbarian foreigners, Gauls, Germans, and Spaniards. *It is for them then that I have sown my fields!* (**his nos**, etc.). To such a pass has civil strife brought our wretched state!

73. **nos**, inserted to emphasize **his**, though not itself emphatic.

74. **nunc**: this word (as often in English) gives a bitterly sarcastic force to the imperative, *graft your pears now* (if you can, when you see for whom you have done it before).

76. **ego**, i.e. that lot will be another's. — **non posthac**, *never more*. — **viridi . . . antro**, *in the mossy grot*. It may however refer to an artificial bower of evergreen. (Observe the vivid image in the words **pendere de rupe**. See Fig. 5.)

78. **me pascente** = *under my tending*.

79. **cytisum**, a flowering shrub, excellent for its milk-giving properties: a kind of lucerne, or coarse clover.

80. **tamen poteras**, *still you might*, i.e. if you wished, even though you are obliged to depart (§ 308, c, cf. 311, c; G. 246, R.²; in H. see 511, N.²).

82. **castaneae**, a large and mellow (**molles**) sort, still much used as food in Italy and Spain.

83. **villarum**, *farm-houses (villa rustica)*: the country-seat of a rich city resident was **villa urbana**. (See Fig. 6.) — **culmina**: in lack of chimneys, the smoke of the hearth or brazier (**focus**) escaped

FIG. 5.



through the well-ventilated roof. These smoking roofs announce that supper-time has come. — **iam fumant**, *are beginning to smoke*. **iam** with the present and imperfect constantly has this force.

84. **maiores**, i.e. lengthened by the declining sun. — **cadunt**, merely a vivid way of saying, *lie on the plain*. Virgil seems, in accordance with his gentle nature and feeble constitution, to have been particularly fond of quiet scenes, and especially evening scenes. See the endings of *Ecls.* ii., vi., x., and *Æn.* iv. 522, et seq.

FIG. 6.



ECLOGUE II.

THE third Idyl of Theocritus, from which the general style and sentiment of this eclogue are imitated, is the complaint of a shepherd to his love Amaryllis; the eleventh is addressed by the monster Polyphemus to the sea-nymph Galatea, and seems to be the model for Corydon's defence of his personal appearance.

1. **formosum**: notice the position at the beginning, corresponding with that of **Alexim** at the close of the line. This is a very common arrangement in Latin verse (see note i. 1). — **ardebat**, *burned with love for*, = **amabat**, and so governing the accusative by a forced construction, apparently first introduced by Virgil. Similar to this are very many poetical constructions, where words are used for others of kindred meaning and so borrow their constructions as well. — **Alexim**: the form of the acc. in **m** seems to be always used by Virgil, except when **n** is required by the metre.

2. *delicias, darling* (only in plur.). — *nec habebat, nor knew*: cf. *dare, tell* (i. 19), and *accipe, hear*. — *quid speraret, what to hope for*: the direct question is, *quid sperem, what can I hope?* (§§ 268, 334, b; G. 251, 258.)

3. *tantum, only* (i.e. all that he could do). — *cacumina*, in explanatory appos. with *fagos*: showing what he came for, shelter from heat.

4. *veniebat, would come*. — *incondita, rude* (ill put together). There are in *do* both verb-roots *DA* and *DHA*, *give* and *put*; here, *put*.

5. *lactabat, flung out*. — *inani studio, idle* (as *unrequited*) fondness.

7. *nostri*, see §§ 99, c, and 221, a; H. 406, i. — *mori . . . coges*: in Theocritus, "you will make me go hang myself."

8, 9. *nunc etiam*, etc.: these images, especially the hiding of the lizards in the thornbush, suggest the extreme heat of noontide. Compare Tennyson's *Ænone*, 24–27.

10. *rapido aestu, the reapers, weary with the consuming heat: rapido* (root in *rapio*), from the association of heat with devouring flame. — *aestu*, originally, the ebullition of hot water; compare *aedes*, originally fireplace, *ailōa, burn*, etc.; hence used of ocean tides.

11. *allia*, etc.: making a sort of salad (*moretum*) flavored with garlic; a favorite dish in Southern Europe, where flesh is scarce. "It was composed of flour, cheese, salt, oil, and various herbs (*herbas olentis*) brayed together in a mortar."

12, 13. *at . . . cicadis*: the lover and the katydid (*cicada*) are the only creatures that find no rest. — *arbusta*, see i. 40. In prose, the subject would naturally be *cicadae*; hence *mecum*, i.e. *they and I*.

14. *ful = fulsset* (§ 311, c, cf. 308, c; G. 246, R.). — *tristis* (acc. plur.), *ill-tempered*. — *iras*, cf. iii. 81. Amaryllis and Menalcas are old flames of Corydon.

16. *niger, swarthy, or dark-skinned*: notice that the succeeding lines are in apology for this style of beauty, contrasted with *candidus, fair*, or *brilliantly white*. — *esses*. This word follows the sequence of tenses, though it expresses a general truth (§ 287, d). For mood see § 266, c; H. 515, iii.

18. *ligustra, privet; vaccinia*, uncertain; perhaps (from a Greek diminutive), *hyacinth*: the blossom of pure white falls neglected, while the darker flower (or berry) is prized and gathered. (*Vaccinia* is sometimes understood as a shrub similar to the whortleberry.)

19. *despectus, looked down on*. — *tibi*, for case see § 232, a; H. 388, i. — *qui sim, what sort of person I am*: *qui* being here used as adjective, and not (as in i. 19) for mere euphony.

20. *quam dives*, etc.: this description of rustic wealth is from the

plea of Polyphemus, in Theocritus: *pecoris* referring to sheep, and *lactis* to cows (for the genitive see § 218, c; G. 373, 4; H. 399, iii.).

21. *meae agnae*, *ewe lambs of mine*. — *Siculis*, loosely used because many wealthy Romans had estates in Sicily; and hence, perhaps, taken as part of the stock imagery from Theocritus. — *errant*, cf. i. 9.

22. *aestate, frigore*, the times when fresh milk is most apt to fail. The *lac novum* is a curious recommendation of his love; but it accords with the conventional simplicity of pastoral verse.

23. *quae solitus Amphion*, etc.: *what Amphion used* (to sing). He was the mythic builder of Thebes, whose walls rose to the music of his lyre. He with his brother Zethus — sons of Zeus and Antiope — were exposed on the mountain ridge Aracynthus, which separates Boeotia from Attica (*Acte*), and brought up by rustics. Dirce is a fountain near Thebes. These epithets and allusions are affected imitations of authors in whom they meant something. The hiatus after *Actæo* is probably copied literally from the Greek. — *si quando* = *whenever* (literally, if ever, cf. § 316, footnotes).

25. *nec sum adeo informis*: see preliminary note. — *adeo*, *so very*.

26. *placidum ventis*: the ancients seem to have supposed that certain winds calmed the sea, — perhaps by ceasing to blow (see *Æn.* v. 763). The sea-beach might possibly afford a mirror for the giant Cyclops in the original, but hardly for the shepherd Corydon here. — *staret* (§ 325; G. 586; H. 521, ii. 2). — *Daphnim*, the mythic paragon of bucolic poetry (see *Ecl.* v.). — *ego*: the Latin likes to represent two persons in contrast: so here *ego* is expressed to set off *Daphnim*, but is not itself emphatic.

27. *iudice te*, simply, *in your judgment*. — *si* (like *si quidem*), *since*.

28. *tantum*, *only* ('tis all I ask). — *libeat* (root *LUBH*, as in *love*), (*hortat. subj.*, § 266; H. 483) *that it might please you*. — *sordida*, *rude*, *homely*.

29. *humilis*, *lowly*, *modest*. — *figere*, *bring down* (pierce with the spear).

30. *hibisco*, *to the marsh-mallow* for their grazing. [The dative in poetry often denotes the end of motion (§ 225, b; H. 380, 3): perhaps a relic of an earlier locative form.] This interpretation seems the better one, but it is possible to take the word as ablative, cf. x. 71.

31. *canendo*, *in song*.

32, 33. *calamós*, see note, *Ecl.* i. 2. These lines are doubtful, and are exceedingly awkward here. They are probably a parallel passage written in the margin, which has crept into the text.

34. *nec paeniteat*, *and be not loath*; cf. *Tib.* i. 4, 47. — *trivisse*

(§ 288, *c*; G. 275; H. 537, 2), i.e. by running it up and down along the scale of reeds. The whole idea is "come and learn of me to play the pipe: others have valued this and why not you?" — **labellum** (dim.), *pretty lip*.

35. **faciebat**, *offered to do* (would have done). § 277, *c*; H. 469, 1.

36. **disparibus**, see note, Ecl. i. 2. — **cicutis**, cf. **calamo**, *v.* 34, and **avena**, *i.* 2.

37. **dono**, see § 233; G. 350; H. 390.

38. **te . . . secundum**, i.e. *it has in you a second master* as good as the first.

40. **nec**, and . . . **not** (with **tuta**).

41. **capreoli**, *fawns* (of the roebuck), § 164, *a*; H. 321, 2. — **etiam nunc**: the spots are said to disappear at the age of six months. They are the more precious, from being found in a dangerous valley (**nec tuta**). The roebuck is the smallest European deer. A spotted fawn often appears as a pet on Greek vases.

42. **bina** (§ 95; H. 174, 2) **dile**, i.e. they are so vigorous as to take the milk of two ewes every day.

43. **orat abducere** (see note on **ardebat**, *v.* 1), *has begged* (§ 276, *a*; G. 221; H. 467, 2) *to get them* (§ 273, *c*; H. 535, *iv.*).

44. **faciet**, *she shall do it*. — **sordent tibi**, *are mean in your eyes* (dat. of reference, § 235). — **lilia**, etc., a poetic way of offering these tributes, representing them as coming from the divinities.

FIG. 7.



46. **calathis**, *wicker baskets*, as in Figs. 7 and 8.

47. **pallentis**, i.e. *yellow*: the plant is said to be the wall-flower. (For the description of these plants, see Index.) — **casia**, abl. of means. — **intexens** has **vaccinia** as object.

51. **ipse ego**, while the nymphs bring flowers, I will gather fruits. — **cana mala**, i.e. *quinces*.

53. **cerea pruna**, *yellow plums*, sweeter than the purple (observe

FIG. 8.



the hiatus which is sometimes allowed at the main *cæsura*, § 359, *c*). — **quoque**, following as usual the word to which it belongs, as **etiam**

regularly precedes. — **pomo**, *fruit*, including all except grapes, figs, and olives.

54. **proxima**: the myrtle and laurel are constantly associated:

“ Yet once more, O ye laurels, and once more
Ye myrtles brown, with ivy never sere.” — *Lycidas*.

55. **quoniam**, explaining **proxima**.

56. **rusticus**, *a clown*, no mate for the city-bred Alexis. The unhappy lover answers his own offer.

57. **Iollas**, the master of Alexis, representing Pollio in the poem. — **concedat**, i.e. he could give more valuable presents, if you should enter that contest (§ 307, *b*; G. 598; H. 509).

58. **quid volui mihi**, *what woe have I voluntarily brought on myself* (in allowing myself to be beguiled by love). — **floribus . . . apros** (a proverbial manner of speech), *I have let — ah! wretch (perditus) — the scorching south-wind in upon my flowers, and the wild swine to my pure water-springs*.

60. **quem fugis**, i.e. is it a rustic you flee; or, why should you be afraid of a rustic?

61. **Paris**: he was a shepherd on Mt. Ida when the famous dispute of the goddesses was referred to him. — **Pallas**, etc., *let Pallas* (the goddess of wisdom and skill) *cherish the city towers she has built*, other gods have loved the woods as well.

65. **trahit sua quemque**, etc., *each one's fancy draws him*. Notice that **quisque** in Latin is always in the predicate or in the relative clause, and regularly follows the reflexive, as here; in English the corresponding distributive is in the subject or antecedent clause, as in the translation above. — **O**, observe the hiatus, § 359, *e*.

66. **iugo suspensa**, *hung from the yoke*, so as not to cut the ground as the oxen are driven home at night; i.e. night brings rest to all but me.

67. **duplicit**: in the summer months, it is said that the shadow is double the length of the object between four and five o'clock.

68. **me tamen urit**, *yet I am still consumed*, i.e. though all else is cooled by the approach of evening. It is well here as often to change the voice to keep the emphasis. — **adsit**, dubitative subj., § 268; referred by H. to 485.

70. **semiputata** (root *PU*, *purify*, whence *purus*, *putus*, *pulo*, clean, then clear up, then reckon, think), **frondosa**: the half-pruned vine and the elm overgrown with leaves are both signs of thriftless husbandry. Notice the interlocked order of the words **semiputata . . frondosa, vitis . . ulmo**, by which both adjectives come first, but still retain the same order as their nouns.

71. **quin tu**, etc., from Theocr. xi. 72-74: if the vineyard and garden are neglected, at least mind some light indoor task. — **aliquid quorum** (§ 223; H. 410, v.), etc., *something of WHAT need requires*: supply **eorum** (§ 216; H. 397, 3).

72. **detexere**, *weave up*, that is, get them done off your hands. From this sense of **de** in composition probably comes its intensive meaning: cf. **deperdere**.

73. **invenies**: addressed to himself. "You shall find perhaps a fairer Galatea" (Theocr.). — **fastidit**, *disdains*.

ECLOGUE III.

THE scene, in what is called Amœbæan verse (i.e. responsive), represents the shepherds tending their flocks not far from each other, and joining in bantering conversation.

1. **culum** (§ 105, f; H. 185, 3, a form rustic or antiquated in Virgil's time). — **an**, alternative question (§ 211, b; G. 460; H. 353, N.⁴).

2. **Aegon**: the name and the verse are taken literally from Theocr. iv. 2. **Aegon** is Menalcas's rival (v. 4).

3. **infelix . . . pecus**, *poor sheep! a luckless flock* (acc. of exclam., § 240, d; H. 381). — **ipse**, **Aegon** (compare **ipse dixit**, "the master said it").

4. **fovet**, *wooes*: the word is used in *Æn.* ix. 57 in the sense of constant attendance on the camp. — **præferat** (§ 331, f; H. 498, 3).

5. **alienus custos** = *an unfaithful keeper* (like a stranger, with no interest in his charge). — **bis in hora**, a bit of extravagance: twice a day would be full enough. The offence of secretly milking cattle was punished by whipping and loss of wages.

6. **sucus** (root in **sugo**) = *the life-blood*, the strength of the sheep. — **pecori** (§ 359, e). — **subducitur**, *is stolen* (taken secretly, *sub*, like Greek *ὑπό*, and English *underhand*). — **agnis**, see § 229; H. 385, 2.

7. **parcius**, *not so freely*. — **viris**, contrasted with the pretended effeminacy of Menalcas. — **tamen**, i.e. though it were true (ironically). — **oblenda** (§ 10, d), *to be flung at*.

8. **qui te**, the answering taunt, — designedly left obscure, say *abused*, or something of the kind. — **transversa** (§ 240, a) **tuentibus**, *eyeing askance*.

9. **faciles**, *good-natured*. — **sacello**, *the nymph's grotto* (§ 164, a; H. 321, 4).

10. **tum, credo, at the same time, I suppose** (ironical, as almost always when used thus parenthetically): hinting that Damoetas was the real mischief-maker. — **arbustum**, see note, i. 40. — **videre**, i.e. the nymphs.

11. **incidere, hack.** — **mala falce, with malicious knife**; **vitis novellas** (dim.), *tender vine-sprouts* (notice the alternating order of the words). The *falx* was a large stout knife, hooked at the end, used for trimming sprouts and foliage, as in Fig. 9.

FIG. 9.



13. **aut hic**, following the same construction, Damoetas replies with another charge. — **calamos, arrows** (reeds), used by shepherds in hunting, or to defend their charge. — **quae**, referring loosely to the preceding nouns, although they are masculine. — **perverse, spiteful**.

14. **puero**, i.e. Daphnis. — **et, not only**.

15. **aliqua, somehow** (compare vii. 26). — **mortuus, of envy.** — **esses**, see § 308; H. 510.

16. **quid, etc., what are masters to do, when thieves venture on such things** (as these which follow)?

18. **excipere, catch**, a technical hunting term. — **insidiis, by tricks**, i.e. by coaxing it away. — **lycisca, wolf-hound**, said to be a mongrel between dog and wolf.

19. **quo . . . ille, whither is that fellow hurrying?** referring to the goat ("*coge pecus*"), or, as some think, the thief.

20. **latebas, showing your guilt**.

21. **an, implying a previous question**: "could I not take my own?" — **non redderet, should he not have paid** (§ 266, *c*; G. 266, R.³), as my due? hinting at a wager won by him.

22. **merulisset**, see § 342; H. 529, 2. — **fistula, pipe** of several reeds.

23. **si nescis, if you did but know it**, lit. if you don't know, then let me tell you so.

25. **cantando, etc., you beat him in singing? did you ever so much as own a pipe of reeds joined with wax?** You never aspired to anything higher than a simple pipe.

26. **trivis, cross-roads**: the scene seems to belong to the rustic worship of Proserpine or Hecate, at places where three roads met. The goddess herself was called *Trivia*. — **indocte, bungler**.

27. **stridentis . . . carmen, mangle a wretched tune on a squeaking straw.** Compare Lycidas, 123: —

"Their lean and flashy songs
Grate on their scrannel pipes of wretched straw."

28. **vis experiamur** (§ 331, R.; G. 546, R.²; H. 499, 2); *will you try with me?* — **ergo**, i.e. since you doubt my skill. — **vicissim**, i.e. in amoebæan or responsive verse.

29. **vitulam, heifer** (properly, *yearling*, from the same root as *vetus*, *ἔτος*). — **ne recuses** (§ 317, c; G. 688, R.; H. 499, N.), i.e. that is why I tell you.

30. **binos** (§ 95, d; G. 95, R.²; H. 174, 2, 4) **fetus, twin calves**: Theocritus has "twin kids."

31. **depono, stake** as pledge: the more regular word is **pono, put up** the prize in the ring (*τίθεμαι, κατατίθεμαι*). — **pignore**, see § 248; G. 401; H. 419, 3.

32. **ausim** (§ 128, c, 3; G. 191, 5; H. 240, 4; for mood see § 311).

33. **iniusta, jealous or unreasonable**.

34. **alter, one or the other**.

35. **id quod, a stake which**, in appos. with **pocula**.

36. **insanire, play the fool**. — **pocula**: bowls or drinking cups, which went in pairs, one for water and one for wine (see Fig. 10).

37. **fagina**, see § 164, g; H. 329. — **Alcimedontis**, an unknown sculptor.

38. **lenta vitis, a pliant vine**. — **quibus**, see § 235; G. 346; H. 384, 2. — **torno, chisel**. — **facili, ready** (as "a ready hand").

39. **diffusos . . . corymbos**: *a vine decks with pale ivy the out-spread clusters*. It seems easiest to consider **vitis** as meaning an *ivy-vine*, though it is almost always the *grape*. (Compare Ovid, Met. iii. 664.) The meaning then is, a vine of ivy on the bowl has concealed under its leaves the darker clusters of berries. Cf. vii. 38.

40. **in medio**, etc.: i.e. two figures in the centre inside. — **Conon**, an astronomer of Alexandria, of about 200 B.C. — **alter**, probably Archimedes (an associate and friend of Conon), whose name cannot be given in hexameter verse (see introd. note).

41. **radio, rod**, with which geometric figures were described on a layer of sand. — **gentibus**, i.e. for everybody's benefit (see next line). — **orbem**, *the concave* of the sky with its constellations, of which a rude but sufficient knowledge supplied the place of a "farmer's almanac" (see Georg. i. 204–240, and elsewhere). The use of the word here comes from the ancients' conception of the earth as a circle.

42. **curvus, bent** (over his work). — **haberet**, see note to Ecl. ii. 2.

FIG. 10.



The indirect question is in a kind of explanatory apposition with *orbem*.

43. *condita*, see § 186, *c*; G. 324.

45. *acantho*: the *acanthus* is familiar to us on the Corinthian capital (see Index).

48. *si ad vitulam spectas*: this admits of two interpretations. 1. *If you will cast your eye on the heifer* (present for future), *you will have no reason to praise your cups*. This is possible, but grammatically unnatural, and incongruous with the sense. Another and better is (2) *If you have an eye to the heifer* (i.e. a wish to win her), *you have no occasion to praise your cups* (for I will not stake a heifer against cups). It is of no use talking about cups: they are not to be compared in value. See the next verse. For construction see § 306; G. 597; H. 508. — *laudes*, see § 317; G. 634; H. 503, N.²

49. *numquam*, merely *not at all*, a colloquial expression. Menalcas suspects Damoetas of wishing to evade the contest, and so abandons the cups as a stake and recurs to the original heifer. — *veniam*, as we might say, "I'll meet you where you like."

50. *audiat*: the intended subject is not expressed. It is instantly changed to the person coming in sight, who is as yet unknown, but who proves to be Palæmon. For mood see § 266, *d*; H. referred to 513, i. — *haec, this contest*.

51. *efficiam ne, I will stop you from* (§ 319, *a*; G. 557). — *quemquam*, see § 105, *h*.

52. *quin age, well then, come!* (Cf. § 269, *f*; G. 268.) — *si quid habes, if you can do any thing* (in song). — *in me, on my part*.

53. *nec fugio*, in reference to *effugies*, *v*. 49.

54. *sensibus . . . reponas, let it sink deep in your thought*: the senses being regarded as avenues to the soul, or judging faculty (for case see § 258, *f*; G. 384, R.¹; H. 425, N.³).

56. *omnis ager*, etc., i.e. it is the season when all nature is fruitful in production, why not we too (in song)?

57. *formosissimus annus*, i.e. the fairest season of the year. Compare *summus mons*, etc.

58. *deinde*, two syllables, as always in Virgil, § 347, *c*; G. 721; H. 608, iii.

59. *alternis* (neut. plur.), *in alternate strains* (§ 248; G. 401; H. 419). — *Camenæ, Muses*. The *Camenæ* were fountain nymphs, with powers of soothsaying: their name (originally *Casmenæ*) was derived from *carmen* (*casmen*, § 11, *a*). When the Romans adopted the Greek mythology, retaining however the names of their native divinities, they

identified those nymphs with the Grecian Muses, with whom they had in reality very little in common.

Here begins the real *Amoebaeon*, though the preceding has been somewhat like it. Notice that the second poet generally follows in a strain similar to the first, but always extends or intensifies the idea if he can (compare Ecl. vii.). The sudden changes of subject, especially towards the end, are characteristic, and show the zeal of the contestants,—the challenger always seeking some new theme, in the hope of baffling his adversary.

60. **ab Iove**: compare Theocr. xvii. 1, Aratus, *Phæn.* 2. — **Musae**, an invocation (taken by Ribbeck and Heyne as gen.). — **Iovis omnia plena**: this sort of pantheism had come to be the prevailing style of thought among philosophers (see the Hymn of Cleanthes to Zeus): it is frequently found in Virgil (see Georg. iv. 220–227). For case see § 218, *a*; G. 373; H. 399, i. 3.

61. **collit, cherishes** (with rain: cf. Georg. ii. 326). — **curae**, see § 233; G. 350; H. 390.

62. **et me**, I too have a patron, Phœbus. — **sua, his favorite** (§ 196, *c*; G. 295, R.¹; H. 449, 2).

63. **lauri, hyacinthus**: these plants were the delight of Apollo; the first being the nymph Daphne, who fled from his pursuit (Ovid, *Met.* i. 452), and the second a beautiful youth accidentally killed by him with a *discus* (*Id.* x. 162). For scanning see § 359, *e*; G. 714, R.¹ — **suave** (§ 148, *d*; H. 304, i. 3). But such adverbs are hardly ever used except by the poets.

64. **mālo petit, hits me with an apple**: apples were gifts of love, and sacred to Venus; the parings are still used in All-Halloween divination. Compare “Comfort me with apples, for I am sick of love.” (Observe the quantity of *mālo*.)

65. **cupit**. Notice that this word is stronger than **volo**. — **videri**, see § 271, *a*; G. 532, R.³; H. 533, i.

66. **at mihi**, i.e. but my flame (*Amyntas*) is not so coy.

67. **Della**, perhaps Menalcas's mate (*contubernalis*): perhaps better understood as Diana (the moon), well known to dogs. Compare “I'd rather be a dog, and bay the moon.” — **sit**, see § 319; G. 554; H. 503, i.

68. **parta**, etc., *I have found a gift for my love*, i.e. a wild pigeon's nest. — **notavi locum**, *I have marked the spot*. Compare Shenstone: —

“I have found out a gift for my fair;
I have found where the wood-pigeons breed.”

69. **quo**, locative ablative. — **congressere, have built**: sc. **nidum**. The wood-pigeon is sacred to Venus.

70. **quod potui**, *the best I could*. I have made a gift already; you

are only intending it.—**silvestri**, i.e. growing wild in the pasture.

Fig. 11.



71. **aurea mala**, *golden apples*, i.e. ripe and ruddy (not "oranges," which were unknown to

the ancients).—**altera**, *another ten*.

73. **referatis**, etc., i.e. to secure the fulfilment of her promise (§ 267; H. 484). This and the next couplet each contain a complaint as well as a gratulation. The second couplet is stronger in both respects.

74. **quid**, see § 240, *a*; G. 331, R.²; H. 378, 2.—**animo**, see § 253; G. 398; H. 424.—**spernis**, see § 333; G. 525.

75. **si dum tu**, etc., i.e. they are separated, even when engaged together in the chase. To

Fig. 12.



tend the nets of the hunters was a service of special compliment, but Menalcas complains that he is thus deprived of sharing with

the boy the business of the hunt. For nets, see Figs. 11 and 12.

76. **natalis**: these two couplets jeer at the rival Iollas. The birthday was usually celebrated in love and good cheer with a festival in honor of the *genius* or patron divinity. In the joys of the season Phyllis is to share.

77. **faciam pro frugibus**, *offer sacrifice for the crops*. The verb, as often, is intransitive. In mockery, Iollas—who is the rival of Damoetas, and whose slave Phyllis is—is bidden to the more ascetic rites of the *ambarvalia* (see Georg. i. 343; Tib. ii. 1). This festival was celebrated by each farmer on his own land in the month of May; the regular sacrifice was the *suovetaurilia* (swine, sheep, and bull), but in the private sacrifice a single victim was often substituted. This victim was driven in solemn procession three times round the boundaries of the estate, the husbandmen and their servants following with dancing and singing, and the offering of libations to Mars, Ceres, Bacchus, the Lares, and other rural deities, so that in this way the memory of the boundary was kept fresh from year to year. Similar customs at this season are kept up to this day in some European countries.—**vitula**, instrumental (§ 248; G. 403; H. 420), a common construction with words of sacrificing.—**venito**, see § 269, *d*; G. 262; H. 487, 2.

78. **Phyllida**, etc.: Menalcas retorts in the same strain, but in the

person of Iollas, saying that Phyllis has given her heart to him.— **me discedere**, a forced use of the indirect discourse construction (§ 333, *b*; G. 542, 533; H. 535, iii.). **flevit** is treated as a verb of feeling.

79. **longum** (§ 29, *c*; G. 19, iii.; H. 42, N.) **vale**, a lingering farewell. (In the second **vale**, *e* is not elided, but shortened before the vowel, by a Greek usage, § 359, *e*; G. 714, R.¹)

80. **triste** (§ 189, *c*; G. 202, R.⁴; H. 438, 4), *baneful*, “a sad thing” (observe the chiasmic arrangement (§ 344, *f*), and the division by the Cæsura).— **frugibus**, *grain*, “fruits of the earth.”

82. **sātis (sero)**, *to the growing crops*.— **depulsis** (sc. *ab ubere*), *weaned*.

83. **feto**, i.e. *weak*, after having dropped their young, when their favorite food is most grateful.

84. **Pollio**, the patron of Virgil (see “Life,” and Introd. to Ecl. i.).— **quamvis est rustica**, *however rude* (**quamvis** regularly takes the subjunctive, but in poets and later writers the indicative), § 313, *g*; G. 608, R.¹; H. 515, N.³

85. **Pierides**, *Muses*, so called from Pieria, in Macedonia, near Olympus.— **pascite**, i.e. *foster the growth of*: the heifer is to be raised as a sacrifice in honor of Pollio, the distinguished friend and reader (**lector!**) of Virgil’s song.

86. **nova carmina**, i.e. Menalcas outbids his rival by making Pollio an original poet, not a mere patron or critic, whence he deserves a nobler offering (**taurum**). His most famous works were tragedies on Roman subjects, not mere copies of the Greek (hence perhaps **nova**).

87. **qui petat**, characteristic subj., see § 320; G. 633; H. 503, i.: this verse is repeated in *Æn.* ix. 629.

88. **te gaudet**, sc. **venisse**, *where he rejoices that you have arrived*, meaning “the height of fame,” or something similar.

89. **mella fluant**, etc., i.e. *may every thing prosper for him, without his own effort, as in the golden age (proverbial)*.— **amomum**, a fragrant eastern shrub; here used for the gum, *incense*.

90. **amet**, i.e. *may he fall so low!* Bavius and Mævius were obscure and envious poets of Virgil’s time.

91. **atque idem**, *may all his efforts fail (contrasted with v. 89)*. The proverbs are borrowed from the Greek.

92. **qui legitis**: as fast as Damoetas finds himself matched, he strikes another strain.

93. **frigidus**, etc.: note the hurry and confusion apparent in the order of the words.

94. **parcite**, *forbear*: as the youths have just been warned, so now the

sheep. The construction is a poetic extension of the complementary infinitive (§ 271; G. 424; H. 533) in imitation of the Greek.—**ripae** (§ 230; G. 208; H. 384, 5): “the bank is not very trustworthy.”

96. **reice** (**re-ilice**), *drive back*, made a dissyllable by synizesis (§ 347, c; G. 721; H. 608, iii.).

97. **in fonte**, *in the upper waters*, where it is safer. — **ipse**, i.e. I will not trust them to plunge in themselves. — **erit** (for scanning see § 359, f').

98. **praeceperit**, *take away in advance*; for construction see § 307, c; H. 509. — **ut nuper**, *as happened lately*.

100. **pingui**, *though rich*. — **ervo**, a sort of vetch, a nutritious fodder.

101. **magistro**: the shepherd is always an unsuccessful lover by profession; so here he is wasted by love.

102. **his certe**, etc. (§ 151, c), *and yet with these of mine, at least, love is not the cause* (§ 235). — **ossibus** (dat. § 227, e; G. 346, R.²; H. 384): they hardly hold together.

103. **nescio quis**, *some . . . or other* (a weak **aliquis**). — **oculus**, the belief in the *evil eye* is still prevalent in Italy. Notice that here as in the other cases the second singer makes out a worse case than the first.

105. **caeli spatium**: a Mantuan joke, in which Virgil said (or it is so reported) that he meant to “set a trap for the critics.” Caelius, it is said, was a spendthrift of Mantua, who, in selling his estates, reserved only land enough for his own grave. The riddle is still a difficult one, though it has been explained of a deep well, a cave or oven, the shield of Achilles, and of a pit in the *comitium*, called *mundus*, opened once a year. See Servius on the passage. — **magnus Apollo**: Apollo was the god of divination. — **ulnas**, see § 257, cf. § 247, c; G. 335; H. 379.

106. **inscripti . . . flores**: the hyacinth (see note to v. 63) is said to be veined in the form of the letters AI, which are the Greek for *alas*! and also the first syllable of the name AIAS, *Ajax* (see Ovid, Met. xiii. 397). — **nomina**, Greek acc. (of specification).

108. **nostrum**, *in my power*. (§ 214, d; G. 365, R.²; H. 401, N.²)

109. **quilsquis**, etc., *every one who feels the alarms of happy or the pangs of unhappy love*: every poet who sings of love. The reading of Ribbeck means, *whoso fears not love when sweet, shall feel it not when bitter*. — **vitula**, see § 245, a; G. 398, R.²; H. 421, iii.

III. **claudite**: a touch of real life concludes the song. Palæmon is supposed to have come to have his slaves open the sluices to irrigate the fields while the contest was going on. There is perhaps also a hint at the figurative sense, to stay the stream of bucolic verse.

ECLOGUE IV.

THIS Eclogue was by a curious misapprehension long supposed to refer to the coming of Christ, and regarded as inspired. Compare Pope's "Messiah," a professed imitation.

1. **Sicelides Musae**, *Sicilian muses*, i.e. those of pastoral song, so called because Theocritus was a Sicilian. — **malora**, *greater* than the loves and rivalries of shepherds. — **canamus** (§ 266 ; G. 256 ; H. 484, ii.).

2. **myricae**, *heather* (see Index), a plant sacred to Apollo. — **omnis**, notice the quantity of the **i**. — **arbusta**, i.e. the simplest rural subjects. If the poem is to be rural at all, let it be on a higher key.

3. **consule**, Pollio.

4. **Cumaei**, i.e. the Sibylline books sold to king Tarquin by the Cumæan Sibyl. The Sibyls were prophetic nymphs, like the *Camenæ* (iii. 59), but were independent each of the others. Ten principal ones are mentioned, of whom two had their homes in Italy: the Cumæan (*Amalthea*), and the Tiburtine (*Albunea*). For the prophetic character of the Sibyl, see *Æneid*, Book vi. The supposed Sibylline books were destroyed when the Capitol was burned in Sulla's time ; but about a thousand verses, which were reputed genuine, were gathered afterwards, and religiously preserved. They seem to have contained chiefly directions for religious ceremonies.

5. **magnus ordo**: this was the series of four *sæcula*, each *sæculum* counting properly one hundred years, though it had come to be reckoned at one hundred and ten (see Mommsen, *Röm. Chron.* p. 184). These four *sæcula* were of gold, silver, brass, and iron: the iron age was now closing (see *v.* 8), and the golden was to begin anew (**ab integro**). In sympathy with this tradition, Augustus instituted the Secular Games in the year B.C. 17. With this idea were also mingled notions of astronomical cycles, and of the successive worlds of the Stoics.

6. **virgo**: i.e. the goddess *Astræa*, known on earth as Justice, said to have been the last of the divinities to quit the earth amid the crimes of the Iron Age:

Ultima caelestium, terras Astræa reliquit. — Ovid, *Met.* i. 150.

Saturnia: the early Golden Age was associated with the reign of the old Italian god of husbandry, Saturnus, — afterwards confounded with the Greek *Kronos*, father of Zeus, — under whom peace and justice were believed to have been undisturbed, in a time of great simplicity of life, including a diet of acorns and wild fruits before the cultivation of grain. — **redit**,

redeunt : the repetition of the verb here takes the place of a conjunction, but gives emphasis to the idea.

7. **nova progenies** : a new race is to people the earth, of which the expected infant is the first fruit.

8. **nascenti**, at his birth. — **puero**, see § 227 ; G. 345 ; H. 386. — **quo**, in whose time, a strained use of the locative ablative, compare **te consule**, v. II.

9. **gens** = **saeculum**, i.e. **aetas**. — **mundo** (§ 258, f ; G. 386 ; H. 425, N.³).

10. **Lucina** : a name properly given to Juno as goddess of marriage and so of birth, — she who bestows *light* upon the child (**lux**). But often (as here) the same function is ascribed to Diana. — **tuus**, i.e. **frater**.

Apollo : the special god of Augustus, made by him to be the protecting deity of Rome. According to the Sibyls, Apollo was to reign in the new age : the four preceding *saecula* having been those of Saturn, Jupiter, Neptune, and Pluto. In this new age was to be a *palingenesis*, each soul being “after forty times four hundred years” reunited with the body which it had inhabited while on earth (Varro, ap. Augustinum, Civ. Dei. xxii. 28). According to other obscure notices, there was to be a series of ten ages, the last of which was that of Apollo, or the Sun.

11. **te**, expressed again in the same construction further on for emphasis. — **adeo**, just : giving a “rhetorical prominence” to the preceding word. — **decus hoc aevi** = *this glorious age*. — **te consule**, means merely in the time of your consulship ; **te duce** (below), under your guidance. — **inibit**, will come in (intransitive, a rare use).

12. **magni menses**, the months of the great year, or *saeculum*.

13. **sceleris** : especially the guilt of the bloody civil wars.

14. **irrita** : the remains of civil war will be *made harmless* (**in-rata**). — **solvent**, will free, i.e. by becoming harmless. — **formidine** (§ 243, a ; G. 389 ; H. 414, i.).

15. **ille**, he also. — **deum** (gen. plur., § 40, e ; H. 52, 3), i.e. he shall become a god, and hold communion with gods and demigods. — **divis**, see 248, a, R. ; G. 348 ; H. 385, 3.

16. **herōis** : in the golden age, gods and heroes dwelt familiarly with men upon the earth. For quantity see § 347, a ; G. 703 ; H. 577, 5. — **illis**, dat., § 232, c ; G. 352, R.

17. **pacatum** = *conquered*. — **patris** : i.e. it would seem, the virtues of Pollio, Virgil's noble friend.

18. **tibi** (§ 235). — **prima**, i.e. *at first* (as soon as you are born). The idea is that the age will grow with the babe and come to its highest development, as he does. — **munuscula**, its modest gifts (§ 164, a ; H.

321, 1). The gifts of the earth are, in succession: first, flowers (v. 19); then, fruits and grain (v. 28); lastly, the richer produce of various climates (v. 39). — *cultu* (§ 248; G. 401; H. 419, iii.).

20. *ridenti*, i.e. *pleasing*. — *acantho* (§ 248, a, R; G. 348; H. 385, 3).

21. *ipsae*, of themselves.

22. *nec . . . leones*: this and similar images have been thought to be imitated from the Hebrew prophets, particularly Isaiah xi. 6: "the wolf shall dwell with the lamb," etc. But if Virgil had known this passage, he would hardly have missed the words so exquisitely fit to his purpose, "a little child shall lead them." He appears to copy here the established imagery of the golden age (compare Hesiod, *Works*, &c., 118, 236; Theocr. xi. 12; Hor. Od. iii. 4, 17; Epod. xvi. 49). The idea agrees with such imported representations as the one given in Fig. 13.

Fig. 13.



23. *blandos*, *charming*.

24. *fallax veneni*, of treacherous poison. For genitive see § 218, c; H. 399, iii.

25. *volgo*, everywhere (instead of being a rare exotic).

26. *simul . . . virtus*, as soon as you can read the glories of heroes, and your father's deeds, and learn what valor means. — *simul*, as often, for *simul atque* (§ 324; G. 563; H. 471, 4).

27. *iam* = *by and by*. — *sit* (§ 334; G. 469; H. 529).

28. *moll arista*, smooth grain (with no rough beard).

29. *rubens*, blushing. — *sentibus*: "to gather grapes from thorns" seems to have been a proverb of impossibility. (Ablative of separation without a preposition, § 258, a; G. 388, R.³; H. 414, N.¹)

30. *rosida mella*: it seems to have been believed that honey fell in the form of dew, and was gathered by bees. This makes clearer the notion that the *cicada* fed on dew. — *sudabunt, distil* (here followed by a cognate accusative, § 238; G. 331; H. 371, i. 2). Wild honey found in hollow trees might possibly be thought to be exuded from the tree itself.

31. *pauca*: notice the emphasis; a few though only a few. — *priscae . . . fraudis*, the old taint of wickedness. — *suberunt*, shall lurk in men.

32. **temptare**: it was the depraved desire of wealth, the ancients thought, which first led men to brave the perils of the sea (see Hor. Od. i. 3, 9). — **Thetim**, a sea-nymph, mother of Achilles: here, *the sea*. Compare 1, 2 and note.

33. **iubeant, vehat**, subj. of purpose, § 317; G. 632; H. 497, i. Such clauses are, however, undistinguishable from clauses of characteristic except by the fact that their action is referred to the future, but there is so little difference between purpose and future intended result, that it seems best to call all such clauses purpose. — **telluri** (§ 228; G. 346; H. 386).

34. **Tiphys**, the pilot of the Argo: there must still be some attempts at adventure and conquest, until the age reaches its perfection.

35. **altera bella**, a second series of wars like the first, with even the same succession of events.

36. **ad**, notice that this word here means *against*, not *to*, which would be expressed by the acc. alone.

37. **hinc** (like **inde**), *then* (after this); **iam**, *at length*. — **firmata**, *matured*.

38. **cedet**, *shall retire*. — **vector**, *traveller* (merchant). — **mari**, ablative of separation, § 258, a; G. 411, R.⁴; H. 414, N.¹ — **nautica pinus**, i.e. *the ship of the trader*. See § 190. Compare

“Never comes the European trader.” — TENNYSON, *Locksley Hall*.

In ancient times the merchant sailed in his own ship (**pinus**), and is constantly called **nauta**.

Fig. 14.



40. **rastros**: *the rastrum* was a heavy pronged hoe, with two or more teeth.

41. **robustus**, *sturdy*, still, though toiling no more. — **tauris**, dative (§ 235).

42. **mentiri colores**, *to put on falsely various hues*.

43. **suave rubenti**, *sweetly blushing*.

44. **murice** (idiomatic ablative of price, § 252, c; G. 404, R.; H. 422, N.²). — **mutabit vellera**, *shall change his natural fleece for*. **murex** is *purple*; **luto**, *yellow*; **sandyx**, *scarlet*, — in each case the dye being used for the color.

46. **saecla** (acc. after **currite**, § 238; G. 331; H. 371, 1, 2), *spin such ages! so sang to their spindles the Destinies, accordant*

with the firm decree of Fate. For the **fusus**, see Fig. 14.

47. **numine**, see § 248, *a*. — **Parcae**: these were three ancient Italian divinities presiding over birth, — Nona, Decuma, and Morta. They were easily identified with the Greek *Moipai*, *destinies*, who allotted the doom of each man at his birth.

48. **honores** (§ 228, *a*; G. 330; H. 386, 3).

49. **deum suboles**: it is said that the family of Pollio claimed descent from Apollo. — **incrementum**, *progeny* (root in **creo** and **cresco**). Observe the force and weight of this spondaic verse.

50. **mundum**, *the system* of the universe, of which the earth is the visible centre. The heavens, which in the view of the ancients were hollow spheres with a solid crust or surface, are represented as thrilled, and so nodding, as it were (**nutantem**), "with their rounded weight" (§ 248; G. 401; H. 416), at the coming of the age of gold.

51. **que**: this syllable may be considered as lengthened by the two following consonants, but this usage is probably an imitation of Homeric rhythm.

52. **ut**, *how*, interrogative. — **laetentur**, ind. quest. (§ 334; G. 469; H. 529). — **saeclo** (§ 245; G. 407; H. 416).

53. **O mihi . . . vitae** = *O that the closing years of my life might be so far prolonged!* (§ 267; G. 253; H. 483, 1.)

54. **spiritus et**, *and inspiration too*. — **dicere**, see § 273.

55. **vincet**, in case the prayer is granted. — **Orpheus**, **Linus**, the mythic bards of the age of heroes.

56. **huic** (§ 231, *a*; G. 346; H. 386). — **adsit**, i.e. though they have the help of their divine parents (§ 266, *c*; G. 608; H. 516, ii.).

57. **Orphel**, a Greek form (§ 43; G. 72; H. 68, 1); for scanning see § 347, *c*; H. 608, iii.

58. **Arcadia**: even Pan's own country could not maintain his superiority. — **iudice** (§ 255, *a*; G. 409; H. 431, 4).

60. **incipe**, etc.: a prayer for the speedy advent of the miraculous child (compare *v.* 46). — **cognoscere** (§ 271; G. 424; H. 533). — **risu**, *with thy smile*, a lovely image of infancy.

61. **tulērunt**: *e* is short, as often in Virgil (§ 351, *a*).

62. **cul**, etc.: *him on whom his parents have not smiled* (in response).

63. **mensa**, see § 245, *a*; G. 398, R.²; H. 421, iii. — **deus**, i.e. not as yet, implying that it will be his lot ultimately.

ECLOGUE V.

THIS Eclogue is divided, as are iii. and vii., between two singers; but here the Amœbean strain or alternate form is not preserved. The first finishes before the second begins. For various suppositions about this Eclogue see Sellar's *Virgil*, p. 138.

1. **cur non** = here the more common **quin**. — **boni**, *skilled*, followed by infin. (§ 273, *d*; G. 424, R.⁴; H. 533, 3).

2. **lëvis**: notice the quantity of the **l**, showing the acc. plural.

3. **coryllis**, *why not sit here among the elms mingled with hazels*: best considered as dative (§ 248, *a*, R.; G. 346, R.²; H. 385, 3), though the ablative also is used in this construction. — **consedimus**: imitation of the Greek aorist, with *ti ov*; many editions have **considimus**, the regular Latin form with **quin**; it is equivalent to an exhortation in either case.

4. **maior**, *the elder*. — **tibi** (§ 227; G. 345; H. 385). — **parero** (§ 270; H. 538).

5. **sive . . . sive**, *whether we come beneath the quivering shadows stirred by the zephyrs, or into the grotto rather*. — **zephyris** (§ 255; G. 409; H. 431). — **umbras**, see § 152, *c*; H. 435, N.¹

6. **ut sparsit**: the question may be considered as direct, or the indicative may be referred to an earlier usage (§ 334, *d*; G. 469, R.¹; H. 529).

7. **silvestris labrusca**, *the wild vine that runs to wood*, and has clusters only here and there (**raris**). These words hint modestly his preference for the grotto.

8. **tibi certat** (§ 229, *c*; G. 344, R.³; H. 385, 4), i.e. attempts to rival you.

9. **quid si certet**, a playful disparagement of his rival: *suppose he were to rival Phæbus* (with a hint at the fate of Marsyas, whom Apollo first vanquished in music and then flayed alive). The conclusion (§ 307, *b*; G. 595; H. 509) is here only implied. — **canendo** (§ 301; G. 432; H. 542, iv.).

11. **Alconis**: this name occurs in Ovid, *Met.* xiii. 683, as that of a famous sculptor. — **iurgia Codri**, *quarrels of Codrus* (cf. vii. 22, 26). The idea is, "whether you have love, or praise, or quarrels; in fact, any pastoral subject to sing of."

13. **immo haec experiar**, *nay, rather, I will try these*, i.e. none of the above-mentioned themes.

14. **carmina**, see § 200, *b*. — **descripsi**, compare x. 53. — **modulans alterna notavi**, *I set them to music, noting alternately* (the pipe and voice). — **alterna** (§ 191).

15. **deinde iubeto**, then bid Amyntas try (if you dare), see § 269, *d*; G. 262; H. 487, 2: Mopsus is a little piqued at the hint of Amyntas's rivalry, till Menalcas soothes him by the elaborate compliment, which follows. — **ut certet**, a rare construction with **iubeo** (§ 331, *a*; G. 546; H. 535, ii.).

16. **salix**, **sallunca**: the leaves of willow are in shape and color similar to olive, though the plant is comparatively worthless; and the herb **saliunca**, though fragrant, cannot be woven into garlands like the rose. Thus both the likeness and unlikeness heighten the contrast. These plants are chosen as resembling the valuable ones.

18. **iudicio** (§ 253; G. 398; H. referred to 416.)

19. **desine**: often transitive even in prose. — **plura**, i.e. further preliminaries. — **antro** (§ 228; G. 346, R.¹; H. 386).

20. **Daphnim**: Daphnis, the ideal shepherd, is represented in Theocritus as drowned and his death bewailed by the nymphs.

21. **flebant**: observe the effect of this word, making a single foot, and followed by a pause, in heightening the pathos of the verse. — **testes**, i.e. these know how bitter their grief was, for it was near them that the body was discovered. — **nymphis**, see § 235; G. 343.

23. **vocat**, etc., *calls on the gods and the cruel stars*: the stars, which by astrological fancy were supposed to control the destinies of human life. — **mater**: it is observed that the position of this word gives it a peculiar emphasis, as a sort of predicate: "with a mother's grief."

24. **pastos boves**, *the pastured cattle* (after feeding-time).

25. **nulla neque**, after a negative **neque** distributes and **ne-quidem** specializes the negative without neutralizing it, as is usually the case with two negatives. See § 209, *a*, 3. — **flumina**, **amnem**, in allusion to the "watery death" of Daphnis.

26. **graminis herbam**, *a blade of grass*.

27. **Poenos leones**, *lions of Barbary*. "The wild mountains and forests tell how fierce lions howled at thy death": i.e. all nature, not only shepherds and herds, but even the most savage forms.

29. **curru** (dat., § 68, N.; G. 67; H. 116; **subiungere tigres**, *to yoke tigers to the car* (see Fig. 15): this and the other acts of Bacchus here ascribed to Daphnis are held to be typical of Cæsar's beneficent acts as conqueror. Here, as well as elsewhere, the worship of Bacchus indicates a great service to mankind, i.e.

Fig. 15.



the cultivation of the vine, and so the introduction of husbandry instead of grazing. For this reason his worship is often coupled with that of Ceres.

30. **thiasos inducere**, to lead the mystic dances belonging to the rites of Bacchus (same construction as **sublungere**). — **foliis**, etc. These words refer to the *thyrsus*, a spear, wreathed with grape-vine and ivy, or sometimes tipped with a pine cone. (See Figs. 16 and 24.)

Fig. 16.



34. **decus**: notice that this nominative is precisely equivalent to the dative **decori**, *v.* 32. See § 233; H. 390. — **tulerunt**, bore away = **abstulerunt**. (Compare **tollo**, from the same root.) See § 324; G. 563; H. 471, 4.

35. **Pales** (sometimes masculine), deity of the flocks. The day of her festival, the *Palilia* (April 21), was taken as the anniversary of the founding of Rome. See cut under Georgics. — **Apollo**: who had been keeper of the flocks of Admētus, and so was a patron of shepherds.

36, 37. **grandia . . . avenae**, worthless darnel (tares) and sterile wild oats spring up in the furrows to which we have often committed the large (select) barley-grains. This plural, **hordea**, was ridiculed by Bavius and Mævius in the line

“*Hordea qui dixit, superest ut tritica dicat.*”

Grain was carefully selected for sowing (Georg. i. 197–199): it was even thought that unless such care were taken it would degenerate into worthless weeds. — **quibus**, see § 200, *b*; G. 621; H. referred to 445, 9. The antecedent words would be **in eis**.

38. **purpureo**: properly *red* or *purple*; but sometimes used of mere brilliancy of color. The narcissus is white; but one sort has a purple calyx.

39. **spinis**, see § 248; G. 401; H. 419 (possibly abl. of quality).

40. **spargite**, etc.: i.e. strew the ground with flowers, and plant shade-trees about the fountain at his grave. A favorite burial-place was near a shaded running stream. — **inducite**, draw the shadows over (a poetical view of the matter). For the constructions here see § 225, *d*; G. 348; H. 384, 1.

41. **fieri**, see § 331, *g*; G. 532; H. 535, ii.

44. **formonsi**, the original **n** is here retained to give the archaic effect of an inscription.

46. *quale*, see § 189, *c*; H. 438, 4.

47. *dulcis*, *fresh*, i.e. not brackish, nor medicated, as is very common in that country. — *restinguere* (§ 270; G. 423; H. 538), *to quench the thirst in summer at a leaping brook*.

48. *magistrum*: perhaps Daphnis, whose song is praised by Theocritus.

49. *alter ab illo*, *second to him*. The line is doubtful.

50. *tamen*, i.e. though you are my superior. — *quocumque modo*, i.e. with such skill as I may. — *vicissim*, *in my turn*.

51. *tollemus ad astra*, *uplift to the stars*, i.e. celebrate his admission among the gods.

52. *quoque* (§ 151, *a*).

53. *an quicquam*, *why! can any boon be greater?* (§ 211, *b*; G. 459; H. 353, N.⁴). — *sit*, for mood see § 268; G. 468; H. referred to 486, ii. — *munere*, *service* (or *tribute*), i.e. as your song.

54. *ipse*, *himself*, the subject as opposed to the song. — *cantari dignus*, see § 273, *d*, cf. § 320, *f*; G. 424, R.⁴ — *ista carmina*, *these strains of yours* (§ 102, *c*), written long ago (*iam pridem*), and admired by a good authority, and probably improved and polished since.

56. *candidus*, *in shining robes*: the word means a brilliant white, like the garments of the gods. — *miratur*, *gazes with wonder* on the threshold of Olympus, strange to his eyes.

58. *alacris voluptas*, *eager delight*, showing itself in gestures, etc. These images are contrasted with the griefs recounted in *vv.* 24–27.

59. *dryadas*, nymphs of the grove, making their abode in trees (*δρυς*, *oak*, Eng. *tree*): the hamadryad was the spirit of the tree itself, born and perishing with it. For form see § 63, *f*.

61. *bonus*, *kindly*; hence under his reign peace (*otia*) will prevail.

62. *ipsi*, *even*.

63. *intonsi montes*, *unshorn mountains*, clad in their wild forests.

64. *sonant*, here active and so followed by the contents of the song (*deus, deus*) as an object. (Cf. note on i. 5.) — *arbusta*, here simply *woods*.

65. *sis*, see § 267; G. 253; H. 484, i. — *felix*, *propitious*. — *aras*, see § 240, *d*; G. 340; H. 381.

66. *duas altaria*, *two* (which are) *high altars* for sacrifice to Phœbus (see note on i. 44).

67. *pocula*, etc., these gifts are copied from Theocr. v. 53–57. — *bina quotannis* (§ 95, *a*; G. 95, R.¹; H. 174, 2), *two every year*. Two festivals seem to be indicated. — *lacte*, see § 248; G. 401; H. 415, iii.

68. **crateras**. Large vases in which the wine and water were mixed. (See Figs. 17 and 24.) See note *Æn.* iii. 123.

Fig. 17.



69. **hilarans convivia**, *cheering the feast with abundant wine*.

70. **frigus**, in early spring; **messis**, in late summer. Notice the inverted order of the two branches (§ 344, *f*; G. 684; H. 562). Compare iii. 80.

71. **vina Ariusia**, *Chian wine*, from a district *Ariusia* in Chios. — **novum nectar**, *a new-found nectar*, hitherto unknown to the Romans. Foreign wine was first imported about B.C. 50. — **calathis**, *bowls*, apparently shaped like the basket in Fig. 6. See § 258, *a*; G. 388; H. 413.

73. **saltantis**, etc., i.e. the neighbors also shall join in the festivities.

These would include such dances as the satyrs and fauns perform in the processions of Bacchus. (See Fig. 18.)

Fig. 18.



75. **Nymphis**: the nymphs were favorite divinities with the herdsmen, and their worship was connected with that of Bacchus and Ceres, as well as that of Pan, but no particular festival is known at which they were worshipped. Virgil seems to have had in his mind some special rites that took place in summer (**messis**), but what is uncertain. Perhaps he has here mixed Sicilian and Roman rites. — **lustrabimus agros**, referring to the festival described in the note to iii. 77, which took place in early spring.

77. **thymo**, see § 248; G. 403; H. 420.

79. **Cereri**: *Ceres* (root in **creo**) was an Italian earth-goddess, of far less consequence in the old mythology than *Pales*; but, being taken to represent the *Demeter* of the Greeks, she became one of the chief members of the Roman Pantheon.

80. **damnabis votis**, like **morte damnari** (compare § 220, *b*;

G. 377, R.¹ ; H. 410, iii.), i.e. shall bind men to fulfil their vows, by bestowing the desired gifts.

81. **reddam**, see § 268; G. 467; H. referred to 486, ii.

84. **flumina**, in the relative clause (200, b).

85. **hac cicuta**, *this pipe*; the name is given from the hollow stalk of the herb *hemlock*. For case see § 225, d; G. 348; H. 384, 2.

86. **haec nos docuit**, see Ecl. ii. 1 and iii. 1. The pipe is the teacher, and the clauses are the accusative of the thing (§ 239, c; G. 333; H. 374).

88. **rogaret**, with **cum** concessive, see § 326; G. 581, iii.; H. 515, iii. — **pedum**, see Fig. 19.

89. **non tulit**, *could not get*. — **amari**, see § 320, f.

90. **nodis atque aere**, *brazen studs*. The Latin likes to separate the noun and adjective into two nouns, thus emphasizing both (*hendiadys*). See A. & G. Gr., p. 298.

Fig. 19.



ECLOGUE VI.

1. **prima . . . nostra Thalia**, *our earliest Muse*, i.e. in his first efforts as a poet. Thalia was the muse of comic and idyllic verse; she was therefore represented with the mask and the **pedum**, or pastoral crook. (See Fig. 20.) — **dignata est**: *deigned to sport in Sicilian verse, nor blushed to inhabit the woods*. — **Syracosio**, i.e. *Sicilian*, alluding to Theocritus. — **ludere**, compl. inf. (§ 271; G. 424; H. 533).

2. **habitare** (§ 271; H. 533), compare note to ii. 1.

3. **canerem**. The imperfect means, *tried to sing or wanted to*. For construction see § 325; G. 581, ii.; H. referred to 521, ii. — **reges et proelia**, i.e. *heroic strains*;

the verb **canere** is often transitive even in prose. — **Cynthius**, a name of Apollo from a mountain of Delos. — **aurem vellit**, *plucked my ear*, i.e. to

Fig. 20.



remind me. The ear was held to be the seat of memory; and touching it was part of the formality in summoning a witness. See Hor. Sat. i. 9, 77. The idea is symbolized in Fig. 21.

4. **pastorem**, i.e. being only a rustic and not an epic poet.

Fig. 21.



5. **pascere** (§ 270, *b*; G. 535; H. 538). — **deductum carmen**, *thin-spun verse* = **tenuē**, meaning plain, simple. His sheep, however, should be *fat* and flourishing.

6. **nunc**, opposed to **cum canerem**: **ego**, opposed to the poets referred to in the following parenthesis. — **super erunt**, *there shall be more than enough*. — **tibi** (§ 231, *a*; G. 346; H. 386).

7. **cupiant**, *be eager*. Notice that **cupio** is stronger than **volo** would be. For mood see § 320, *a*; G. 632; H. 497. — **condere**, *compose* (put together, **con-DIA**, § 132, *b*).

8. **tenui**. There is here (compare i. 2) a suggestion of the char-

acter of the song as well as an epithet of the pipe. — **arundine**, abl. of instr. (§ 248; G. 403; H. 420); compare i. 2, and note.

9. **non**, etc. The same idea of refusing to sing in Epic strains is here repeated, hence the following **tamen**, *still*, (i.e. though I am forbidden to sing your warlike deeds) your name will be found in my humble strains. — **quoque**, *this also*, as well as Epic poetry.

10. **nostrae myricaē**, in modest contrast to **nemus omne**.

11. **canet**, *shall be heard to sing*, the apodosis of **si . . . leget** (§ 307, *a*; G. 597; H. referred to 508). — **nec gratior**, etc., *nor is any page more dear to Phæbus*, etc. Any thing, however humble, addressed to Varus is sure of Apollo's favor.

12. **praescripsit sibi**, *has written upon it* (§ 228; G. 346; H. 386). The page is poetically represented as doing its own writing. — **pagina** (§ 200, *b*; G. 618).

13. **Chromis**, **Mnasyllus**: two young Satyrs. These were fabulous creatures, types of the wild life of the forest. They are represented with horns, pointed hairy ears, tails, goats' legs and feet. Such symbols were

held in great horror by the early Christians, and still figure in the popular pictures of devils. Compare note, *v.* 27. (See Fig. 22.)

Fig. 22.



14. **Silenus**: Silenus, one of the attendants of Bacchus, was represented as jolly, fat, tipsy, and bald, — a type of good-humored but rather

Fig. 23.



Fig. 24.



vulgar debauchery. (See Figs. 23 and 24.) — **somno**, see § 248; G. 401; H. 419. — **iacentum** (§ 292, *c*).

15. **venas**, Greek accusative (§ 240, *c*; G. 332; H. 378). — **Iaccho**, used as a name of Bacchus, a cry in the Dionysiac rites of Greece; here, of course, *wine*.

16. **procul**, *near by*, i.e. at a distance, not necessarily far off. — **tantum delapsa**, *only just fallen*. — **capiti** (§ 229; G. 346; H. 385, 4).

17. *attrita*, well worn by constant use. — *pendebat*, swung. — *cantharus*, jug, a sort of cup with two handles. (See Fig. 24.) — *ansa* (§ 248; G. 403; H. 420).

19. *luserat*, had fooled. — *vincula*, bands made of wreaths, — not to bind him forcibly; but the prophet or bard was held, by a sort of forfeit, to sing if caught and bound. — *ipsis sertis*, the very garlands which he had worn at the feast where he had taken the wine. The garland is a regular accompaniment to drinking. See Bacchus, Fig. 24.

20. *timidis*, i.e. as they were alarmed at their temerity (§ 235; G. 343; H. 386).

21. *Naiadum*, a class of the nymphs corresponding to our water sprites. — *iam videnti* (§ 235, *a*; G. 343, R.²; H. 384, 4), *when now* (awake) *he sees them, she stains his brow and temples*.

23. *quo*, why? to what end? (adverb, § 148, *γ*).

24. *satis est*, etc., *it is enough* [for you] *to seem to have been able*, i.e. *to have shown your power*. — *potuisse*, for tense see § 288, *e*; H. 537.

25. *cognoscite*, learn = hear. — *carmina*, opposed to *allud*.

26. *hulc*, the nymph. — *mercedis*, see § 216, 3; G. 371, but the construction is Greek. — *incipit ipse*, i.e. he begins of himself, without further urging.

27. *tum vero*, this phrase regularly introduces the most important point of the narrative, as here it indicates the sudden and violent effect of the song. — *in numerum ludere*, dance to the measure. — *videres*, *you might have seen* (§ 311, *a*; G. 252; H. referred to 485, N.¹). — *Faunos*: Faunus (root in *faveo*) was a well-disposed god of nature, with prophetic powers (see Ovid, *Fasti* iii. 291). The popular mythology made, however, a race of *fauns*, — merry and roguish dwellers in the woods, having many of the features of Shakespeare's *Puck*. They were identified with the Greek *satyrs* as impersonations of nature, but have fewer animal characteristics. The whole description is a common sign of the power of music.

30. *Rhodope*, *Ismarus* (see Georg. iv. 461, ii. 37), local names of Thrace. — *Orphea*, here a dissyllable (*synizesis*).

31-40. These ten lines present the Epicurean view of the origin of things, almost exactly agreeing with the modern theories of development. At first all space was an empty void, and in it were the atoms of matter combining gradually in the four elemental forms, — solid, liquid, gaseous, and ethereal, — earth, water, air, fire. Virgil seems to have had a leaning towards philosophy, and began the study of Epicurean views under one Siron before he became a poet. Compare Georg. ii. 475; *Æn.* i. 740.

31. *canebat*: for the subject of the song, compare Ovid's *Metamorphoses*, and the *Theogony* of Hesiod. Such a semi-scientific treatment of

the old myths seems to have been since Hesiod a favorite form of poetic composition. The philosophy of Empedocles was also in verse. — *uti, how.* — *magnum per inane, through the vast void* (§ 188, a; H. 441, 2). This, with some of the succeeding expressions, is borrowed from Lucretius.

32. *terrarum*, etc., the four elements (see Ovid, Met. i. 22-27). The plural refers to the numerous worlds of Epicurus.

33. *liquidī, subtile or transparent*: so called because composed of the finest atoms. — *exordia, the beginnings of things.* — *his*, ablative of origin, § 244; G. 396, 2; H. 415.

34. *concreverit orbis, the unhardened circle of the universe began to gather*: almost a literal statement of the nebular theory of the solar system.

35. *solum, the solid ground.* — *discludere ponto, to shut off in the sea depth*: Nereus, "the ancient of the sea," was the deity who dwelt in the still depths, while Neptune ruled the stormy surface. — *ponto*, locative ablative (§ 258, f; G. 384, R.²; H. 425, N.³).

36. *sumere*, as every thing sprang from the earth, the earth is here said to put on the forms. — *rerum formas, the shapes of objects.*

37. *novum, for the first time.* The earth (*terrae*) is poetically said to be amazed at the first appearance of the sun. — *stupeant*: the subjunctives here are in the indirect question introduced by *uti (how)*. — *lucescere*, an extended use of the indirect discourse construction, see § 330, e; G. 533; H. 535, iii.

38. *altius*, at first the elements being mixed, the clouds are supposed to be all about the earth, but they now begin to take their higher place and send down the rains.

39. *incipiant*, informal indirect discourse. See § 341, b; G. 666; H. 529, ii. Were not the main clause an indirect question, *cum* here would have the indicative; see § 325; G. 582; H. 521, i.

40. *ignaros*, here passive, *unknown*.

41. *hinc, next.* — *lapides Pyrrhae*, from which the new race of men sprang, after the flood (Ovid, Met. i. 395-415). — *Saturnia*. Compare the preceding Eclogue.

42. *Promethēi*: the Titan Prometheus stole fire from heaven as a gift to man; he was chained to a rock in the Caucasus, where his liver was perpetually torn by vultures (*volucres*). (See Fig. 25.)

Fig. 25.



43. **Hylan**: Hylas, who accompanied Hercules on the Argonautic expedition, and was borne away by fountain nymphs, enraptured by his beauty. Notice the peculiarity of the scanning: *Hylā Hylā omnē sōnāret*. The first *a* is retained long, the second *a* is shortened in the Greek manner. See § 359, *c*; G. 714, R.¹; H. 608, ii. — **quo** (taken with **fonte**), *at what spring*, i.e. sings of the spring where, etc. Compare the other indirect questions in this Eclogue.

44. **clamassent** (§ 334; G. 469; H. 529). — **sonaret** (§ 319; G. 554; H. 500).

45. **fulscent**. A protasis of which the conclusion is expressed in **fortunatam**, though not in the regular form, **quae fortunata fulsset**.

46. **Pasiphaen**: daughter of the Sun, and wife of Minos (son of Zeus and Europa, and king of Crete), said to have madly loved a bull, and to have given birth to the monster Minotaur. The tale perhaps is a myth of the light of early spring, when the sun enters the constellation Taurus: the name *Pasiphaë* means, "she that shineth upon all," i.e. the Dawn. — **solatur**, *he consoles*, i.e. sings of the stratagem by which Dædalus consoles.

47. **virgo**, i.e. *Pasiphaë*.

48. **Proetides**, princesses of Argos, who were driven mad by Hera (Juno) because they despised her worship, and who imagined themselves converted into heifers. They however were not so mad as *Pasiphaë*. — **falsis**, *imaginary*.

49. **turpis**, acc. plural.

50. **collo**, see § 227, *c*; G. 343. — **quamvis timulisset**, *however much she* (any one of the daughters of Proetus) *feared the plough, and often felt for horns on her smooth (human) forehead*. See § 313, *a*; G. 608; H. 515, iii.

51. **levi**, notice the quantity.

53. **latus**, see § 240, *c*; G. 332; H. 378. — **fultus**, *lying* (from **fulcio**). For quantity see § 359, *f*. — **hyacintho**, instrumental (§ 248; G. 403; H. 420). The learner should carefully distinguish between the Latin and the English constructions. We say, "lying on"; the Latin says, "supported by."

54. **pallentis**, *pale-green*, compared with the dark (**nigra**) foliage of the ilex (*holm*), a sort of Italian live-oak.

55. **claudite nymphae**: these lines — to *v.* 60 — are supposed to be the wild and jealous cry of *Pasiphaë*.

56. **Dictaeae**, from *Dicte*, a mountain of Crete. — **claudite saltus**, *close the glades of the woods* (that I may find his haunts).

57. **si qua . . . vestigia**, *if by chance the stray foot-prints of the bull may offer themselves to my eyes*. See § 334, *f*; G. 462, 2. — **oculis** (§ 228, *b*).

60. **perducant**, for subj. see § 311, a; H. 485. — **Gortynia**: Gortyna was the harboring-place of the cattle of the Sun: *perhaps some kine may lead him thither, by the charm of green pasture, or in following the herd.*

61. **māla**, notice the quantity. — **puellam**: Atalanta, who though fleet of foot, was beguiled by means of the golden apples of the Hesperides. (See Class. Dict.)

62. **Phaethontlades**, the sisters of *Phaëthon* (Φαίθων, the Sun), who were changed into poplars (see Ovid, Met. ii. 340–366). — **musco** (§ 225, d; G. 348; H. 384, 2). — **circumdat**, i.e. sings the story, compare *solatur*, v. 46.

63. **solo**, locative ablative.

65. **Aonas**, a local name in Boeotia. — **ut duxerit** (§ 334; H. 529, i.). — **una sororum**, i.e. the Muses: he sings how one of them met Gallus as he strayed by the streams of Permessus (near Helicon in Boeotia), and led him to the sacred hill. The personal compliment comes in very abruptly among the wild tales of the old mythology.

66. **viro** (§ 228; G. 346; H. 386). — **adsurrexerit**, technical term for rising to greet.

67. **divino carmine**, of *divine song* (ablative of quality).

68. **aplo**, parsley was used for garlands at convivial meetings. Here it is used because Linus was a lyric poet. — **crinis**, accusative of specification.

70. **Ascraeo seni** (sc. *dederunt*), Hesiod, the father of songs of husbandry, and the poet of the old cosmogony, and Ascra was near Helicon. — **quos ante**, *as once*, avoiding the repetition of relatives. He as well as Orpheus drew after him the listening woods. — **quibus**, instrumental; **cantando**, manner. Notice the two ablatives in two different relations depending on the same word.

72. **his**, instrumental. The pipe, however, is only to be the accompaniment to the song. — **tibi**, dative after *dicatur* (§ 232, b; G. 352, R.¹; H. 388, 4). — **Grynei nemoris**, a grove of Æolia in Asia Minor, sacred to Apollo. It is said that Gallus had translated a Greek poem in praise of this grove. — *dicatur* (§ 266; G. 256, 3; H. 483).

73. **sit** (§ 317; G. 545, 3; H. 491). — **quo se plus iactet**, of which *Apollo shall be more proud* (**quo**, abl. of cause). — *iactet* (§ 320; G. 632; H. 503, i.).

74. **quid loquar** (§ 268; G. 468; H. referred to 485). A common form of transition, where the author pretends to omit a subject in order to refer to it informally. — **Scyllam**: Scylla, daughter of Nisus, king of Megara, betrayed her father to Minos, and was changed into a sea-mew

(*ciris*); Scylla, daughter of Phorcys, was transformed into the monster described in the text, — “*her white loins girt with barking monsters*,” — which occupied the rocks opposite Charybdis in the Sicilian strait. — For an ancient representation, see Fig. 26. — **quam**, object of *secuta est*, and subject of *vexasse*. See § 270, note.

Fig. 26.



76. **Dulichias rates**, the ships of Ulysses, from which Scylla snatched six of the crew. Dulichium is a little island near Ithaca.

78. **mutatos artus**, the transformation of Tereus, changed to a hoopoe, while his wife Progne was changed to a swallow, and her sister Philomela (whom he had betrayed) to a nightingale (Ovid, *Met.* vi. 412). — **ut**, here the construction changes to the indirect question, which is retained in various forms through *v.* 81. — **Terel**, see § 347, *c*; G. 721; H. 608, iii.

79. **dapes**, the banquet, i.e. the flesh of his child Itys which was served to Tereus; **dona**, the head and hands which were shown him after he had feasted on the flesh. — **pararit** (§ 334; G. 469; H. 529, i.).

80. **ante**, first. — **quibus alis**, with what wings she flew wretched above her own dwelling: the habit of the swallow rather than the nightingale; though the song of the latter, “most musical, most melancholy,” seems to have suggested the notion of the mother’s grief.

81. *tecta*, see § 228, *a*; G. 330; H. 386, 3.

82. *omnia*, in fact every thing. The position of the word makes it refer with emphasis to what precedes.

83. *Eurotas*, the river of Sparta, blest in hearing the song of Apollo which he sang to Hyacinthus on its banks. — *laurus*, accusative plural, obj. of *iussit* and subj. of *ediscere* (§ 271, *b*, compare chap. iii., iv., note; G. 546, R.¹; H. 535, ii.).

84. *ille*, opposed to Apollo, *he, as well*.

86. *iussit*: the subject is *Vesper*, who bids gather the sheep and recount their number. For mood see § 328; G. 573; H. 519, ii. — *invito*, *reluctant* to end the strain. — *Olympo*, ablative of separation, taken as meaning the mountain (§ 258, *a*; G. 388; H. 414, N.¹).

ECLOGUE VII.

1. *arguta*, *shrill rustling*: referring as usual to the *high pitch* of a sound.

3. *ovis*, acc. plural. — *distentas lacte*, i.e. towards evening.

4. *aetatibus*, see § 75, 3, *c*; H. 130, 2. For case see § 253; G. 398; H. 424. — *Arcades* (compare x. 32): Arcadia, at a distance from the sea in central Peloponnesus, long retained the rustic and old-world simplicity, of which pastoral song is the natural expression; hence its inhabitants here give their name to pastoral singers.

5. *pares*, *parati*: *well-matched in singing* (*cantare* = *cantando*, § 273, *d*; G. 424, R.⁴; H. 533, N.²), and *ready in response* (*respondere* = *ad respondendum*, § 273, *b*; H. 533, ii. 6). Improvisation is a much-prized gift in Italy still.

6. *mihi*, dat. of reference, § 235, *a*; G. 343; H. 384, N.² — *dum defendo*: the tender myrtle had to be protected, in Italy, from the late frosts of spring. — *defendo*, present (§ 276, *c*; G. 573; 220, R.¹; H. 467, 4).

7. *vir gregis*, *the father of the flock*. — *deerraverat*: observe the contraction of the two vowels. — *atque*, and lo! This word always adds something with more emphasis than *et* (§ 156, *a*).

8. *contra*, in turn. — *ocius*, instantly, see § 93, *a*; G. 312; H. 444, 1.

9. *ades*, *be at hand*, i.e. *come*. — *caper* . . . *haedi*, i.e. I have seen to their safety. — *tibi* (§ 235).

10. *si quid* . . . *potes*, *if you can linger awhile*. — *quid*, see § 240, *a*; G. 331, 2; H. 378, 2. — *potes*, see § 306; H. 508, 2.

11. *ipsi*, *of themselves*. — *potum*, supine of a lost verb of which *poto* is the frequentative, and *potus* the participle (§ 302; G. 436; H. 546). — *iuvencl*, i.e. *our cattle* (so that we shall not have to look for them).

12. *praetextit, fringes.*

13. *examina (ex-agmen),* i.e. the young swarms.

14. *quid facerem, what was I to do?* See § 268; G. 258. — *neque . . . tamen,* i.e. though I had no milkmaid (like my neighbors) to attend to things at home, yet I could not miss this noble rivalry.

15. *depulsos,* etc., the regular expression for *weaned.* — *clauderet,* see § 317; G. 632; H. 497, i.

16. *et, and on the other hand* (connecting the two arguments for staying and going). — *Corydon,* etc., a loose but not uncommon sort of apposition with *certamen.*

17. *posthabui, I put off my serious cares for their sport.* — *ludo* (§ 228; G. 346; H. 384, 4).

19. *alternos . . . volebant, the Muses* [that inspired them] *chose to rehearse alternate strains.* (For remarks on this style of responsive versification, see notes on Ecl. iii.) — *meminisse,* see § 143, c, note; G. 228, R.¹; H. 297, 2.

20. *referebat, brought out;* contributed.

21. *Libethrides, Libethra* was the name of a fountain in Helicon, the seat of the Muses. — *aut . . . aut,* see § 156, c; G. 495; H. 587, ii. 2.

22. *Codro, sc. concessisti.* The name of a shepherd poet, but who is meant, if any actual person, is unknown.

23. *versibus,* governed by *proxima (carmina).* For scanning see § 359, f; G. 715; H. 608, v.

24. *pendebit, etc., my whispering pipe shall hang on the sacred pine,* as a sign that I abandon the vocation of song, according to a custom of the ancients, by which the instrument of an abandoned vocation was made a votive offering. Cf. Hor. Od. i, 5, 13; iii. 26. The pine — into which the nymph *Pitys* was transformed — was sacred to Pan. — *pinu,* see § 258, a; G. 388; H. 414, N.¹ Compare introduction to notes. Notice how the prosody shows that *arguta* agrees with *fistula,* and *sacra* with *pinu.*

25. *crescentem poetam, your poet now growing great.* In this and the following verses (especially "*vati futuro*") observe the "arrogance and spleen of Thyrsis contrasted with the modesty of Corydon." He not only desires to rival Codrus, but claims already to excel him. — *hedera:* the ivy was sacred to Bacchus, and so connected with lyric poetry.

26. *Arcades:* the epithet is here meaningless, but a conventional one. — *Invidia rumpantur, burst with jealousy* (§ 317; G. 632; H. 497, ii.). — *Codro,* see § 235, a; G. 343.

27. *ultra placitum, beyond what the gods approve.* Extravagant praise or boasting was thought to incur the jealous resentment of the gods, — a feeling very strong in pagan antiquity. Hence the charm (*baccare*)

against the "evil tongue." — **laudarit**, future condition (§ 307, *c* and *d*; H. referred to 508). The subject is Codrus, and his praise would, no doubt, be intended to injure.

28. **noceat**, see § 317; G. 632; H. 497, ii.

29. **caput**, sc. **dat**. The verb is very often omitted in votive inscriptions. — **Della**, Diana, the goddess of the chase. (See Class. Dict.)

30. **Micon**, a young hunter. — **vivacis**, *long lived*, or rather *tenacious of life*.

31. **proprium**, *his constant fortune*. — **hoc**, his luck in hunting, as indicated by the game mentioned. — **fuerit**, see § 307, *c*. — **lēvi de marmore**, *of polished marble*. — **tota**, *at full length*, not a mere bust.

32. **evincta**, etc., *thy ankles laced with purple buskin*: a common representation of Diana. (See Fig. 27.) (Compare *Æn.* i. 337.)

33. **sinum**, *a bowl*, deeper than the **poculum**. — **Priāpe**: Priapus was a god of gardens, whose rude wooden image, emblematic of fertility, was set in gardens, half god and half scarecrow. (Comp. *Hor. Sat.* i. 8.) This strain of Thyrsis is, therefore, in a manner a travesty of the preceding, — the extravagance of a marble and gold image of Priapus (offered to insult the promises of Micon), contrasted with the homely gifts of cakes and milk. The ingredients of the cake were flour, cheese, and an egg.

35. **pro tempore**, *according to my present means*.

36. **suppleverit**, i.e. if my flock is prosperous, so as to increase my means.

37. **Hyblae**, see note, *Ecl.* i. 55. —

Nerine, *daughter of Nereus*: the name (Galatea) and the compliments are taken from Polyphemus in *Theocr.* xi.

40. **Corydonis**, see § 217; G. 361; H. 396, ii.

41. **immo**, *nay*, in answer to some supposed complaint of the maid. The word always contradicts what precedes, oftentimes, however, to add a still stronger statement. See derivation in Dict. — **Sardonis herbis**, a sort of *crowfoot* of Sardinia, intensely bitter, which twisted the faces of those

Fig. 27.



who tasted it into the "Sardonic laugh." By this odd imprecation Thyrsis seeks to express a more violent longing for his love, in whose absence the day is "longer than a whole year."

44. **si quis pudor**: the beasts ought to be ashamed of feeding with such an appetite, while their keeper is impatient for the evening.

45. **muscosi**, *mossy*, i.e. among cool and moss-grown rocks.

46. **arbutus**, the arbut, or "strawberry-tree," affords a berry used as food by the poor: its leaves are scanty, and its shadow thin (*rara*).

47. **solstitium**, *midsummer heat* (midwinter is **bruma**). — **pecori**, dative of reference (§ 229, *c*; G. 344, R.²; H. 384, 4). — **iam venit**, *is just coming*; **iam** is continuous, and refers to the present as following the past, and so with the present tense (**vēnit**) expresses the beginning of an action.

48. **gemmae**: the buds upon the vine-branch show the beauty as well as the heat of summer; here again Corydon is the truer poet.

50. **postes**: the picture of the well-blackened door-posts of the poor hut, which was the earliest style of habitation, corresponds to the later **atrium** (**ater**), or main hall of the Roman house (see Ecl. i. 83, note). Thyrsis matches the preceding midsummer picture by a suggestion of winter.

51. **tantum**: we heed no more the wintry blast than the wolf cares, etc. — **numerus**, the number of the flock, the usual rendering, seems forced as well as insipid. Why not *music*? Compare Theocr. ix. 20, from which this is freely imitated. — **ripas**, the swift, cold streams that flow from the Alps are liable to violent freshets, which make a frequent image in Virgil.

53-60. Here is described the double sympathy of Nature in the presence and the absence of the loved one. For scanning see §§ 359, *f* and *e*; G. 714, R.¹

54. **strata**: *under every tree its fruit lies strown*. — **sua**, see § 196, *c*; G. 295, R.¹; H. 449, 3. — **quāque**, compare note to ii. 65. Munro reads **quaeque**.

55. **abeat**, see § 307, *b*; G. 598; H. 509.

57. **vitio aeris**, compare Æn. iii. 239, "corrupto caeli tractu," (§ 245; G. 407; H. 416).

58. **Liber**: Bacchus himself grudges to yield the shade of vines to the hillsides. Liber was an old Italian god of fertility, identified in later time, without any special cause, with the Grecian Bacchus, god of wine, inspiration, and dramatic poetry. — **collibus** (§ 225, *c*; G. 345; H. 384, ii.).

60. **Iuppiter**: the primitive name of this deity (*Dyaus* = *Ζεύς*) signified the clear vault of the sky; and his traditionary function continued to

be the disposal of the weather: thunder was the special symbol of his power. The rain-fall is often figured as the espousal of sky and earth (compare Georg. i. 418, ii. 419). Here Jupiter is, in a manner, confounded with the rain itself, as the gods often are with the thing which is their charge. Cf. i. 2, and note. — **imbri** (§ 245; G. 401; H. 416).

61. **pōpulus**, the *poplar*, said to have been the transmuted form of the nymph Leuke who was borne away by Pluto. Its leaves were gathered by Hercules for a wreath on his return from the infernal regions.

62. **myrtus**: the myrtle loves the sea-shore, which was Venus' birth-place, and is her favorite plant. — **sua**, for use of reflexive, see § 196, c; H. 449, 3. — **laurea**: Daphne, a nymph beloved of Apollo, was changed into a laurel which was sacred to him.

63. **illas**: the hazel.

68. **pinus**: see note, Ecl. i. 39.

69. **contendere**, for tense see § 288, b; G. 277, R.

70. **ex illo**, etc., i.e. ever since this match, Corydon has his true value as a singer.

ECLOGUE VIII.

1. **Musam**, the song (obj. of **dicemus**).

2. **quos est mirata**, at whom the heifer gazed with surprise as they strove (**certantis**, acc.). The charm of song is constantly represented as powerful over the lower animals. Naturalists give authentic instances, in the case of birds, mice, and even (it is said) spiders, as well as animals nearer to man; but none of the somewhat grotesque character described by the ancients. This particular animal, the lynx, belongs to the fable of Orpheus, not to any Italian scene.

4. **mutata**, i.e. in direction. — **requerunt cursus**, stayed their course. The verb becomes transitive by a stretch of its meaning.

6. **tu**, is the subj. of **superas**; **mihl** depends on **liceat**, though it is repeated in v. 8. The two are put together from the Latin fondness for contrasting persons. — **Timavi**: this was a stream flowing into the Adriatic near Trieste (cf. Æn. i. 125). The expedition of Pollio was against the Parthini, an Illyrian tribe, and he is supposed to be on his return to Rome. — **superas**, pass beyond; **iam** gives the idea of *at last* or *by this time*. Compare note, Ecl. vii. 47.

7. **legis oram**, skirt the shore. — **en** gives force to the question. Compare **ecquis**; see also Ecl. i. 68.

8. **cum liceat** (§ 322, R. cf. § 320, a; G. 582, R.¹; H. 521, 2, 2).

9. **ut liceat**, result-clause (§ 332, a; G. 558, 3; H. 500, ii.). — **ferre**, etc., i.e. *spread the fame of*, etc.

10. **Sophocleo**, i.e. tragedy worthy of Sophocles. — **tua carmina**: see note to iii. 86. The sock (**soccus**) and buskin (**coturnus**) are still emblems of comedy and tragedy respectively, originally so on account of the persons that wore them on the stage. Compare Milton's *L'Allegro*, v. 121. The tragic buskin had high heels to increase the stature of the wearer.

11. **a te**, i.e. from Pollio came the first incentive to song. (Supply **erat**.) Which Eclogue is meant as the first is uncertain, and again on the other hand this one is not the last, although it has every appearance of an Epilogue. It has been supposed, not improbably, that this was the close of the first edition of the Eclogues. — **desinam** (preserved from elision by the pause; most editions have **desinet**): *to thee I will cease*.

12. **sine . . . serpere** (§ 331, c; G. 532; H. 535, ii.), *suffer this ivy* (referring to the humble pastoral song, cf. vii. 25) *to twine about your temples amid the laurels of victory*.

14. **caelo**, ablative of separation.

15. **cum**, *the time when*.

16. **tereti olivæ**, *on the rounded olive*, i.e. the polished staff of olive-wood (**teres**, *cylindrical*, is round like a staff; **rotundus**, like a ball). For case see § 228; G. 346; H. 386.

17. **age**, *lead in*. — **Lucifer**, *morning star*. — **alium**, *kindly* (root in **alo**). — **præ . . . veniens**: the prepositions in composition were still loosely connected, and hence are easily separated. — **diem** really belongs in sense both to **age** and **præ**.

18. **deceptus**, *deceived by the love of my betrothed, which she merits not* (**indigno**).

19. **divos**, obj. of **adloquor**. — **nil . . . profecti**, i.e. it is of no avail that they have been called to witness our vows. — **testibus**, abl. of means.

20. **tamen** opposed to **quamquam**.

21. **Maenalios**, *Arcadian*. Such epithets as this are meaningless imitations.

22. **Maenalus**, a mountain of Arcadia. — **tibia**, *pipe*, or *flageolet* (see Fig. 1), sometimes made double, and so with two registers. These lines are a kind of excuse for singing.

24. **Pana**, object of **audit**, i.e. hears him play the pipe. — **calamos**, see note, i. 2. — **inertis**: the reeds were not left to whisper idly, but were fashioned to the uses of song.

25. **quid non speremus**, *what have we not to look for?* what may we not expect (if such matches as this occur)? This verb is often used of evils as well as things desirable.

26. **speremus**, see § 268; G. 258; H. referred to 485.

27. **iam**, *presently*. — **grypes**, *griffins*, winged lions, with eagles' heads. In Fig. 28 griffins are represented drawing the emblems of Apollo. "In the north of Europe," says Herodotus, "there appears to be the greatest abundance of gold: but how it is got I cannot exactly tell; it is said, however, that Arimaspians, one-eyed men, steal it from the griffins. But I am not persuaded of this, that there are one-eyed men, in other respects like to other men" (iii. 116); about the griffins, apparently, he has no scruple. — **equis** (§ 248, *a*, R.; G. 346, R.²; H. 385, 3).

Fig. 28.



28. **pocula**, *watering-places*: compare Georg. iii. 529, "Pocula sunt fontes liquidi." The climax here depends upon the deer doing it of their own accord. — **dammae**, notice the gender.

29. **incide**: Mopsus, the rival, is bidden to cut the pine-knots for his own wedding torches. The poet mocks his own disappointment by congratulating his rival. — **novas**, i.e. for the new wedding. — **tibi**, see § 225, *b*; G. 343; H. 384, 3, N.¹, but compare **tibi** in next line (§ 235). — **ducitur**: the bride is already on the way. In the ancient wedding the bride was escorted by torchlight with various ceremonies to the house of the husband; hence **ducere**, *to marry*, used of the man. For the ancient torch see Fig. 29.

Fig. 29.



30. **sparge nuces**: among marriage customs, the bridegroom scattered nuts among the boys bearing torches: as some say, to signify that he has put away childish things. The Roman boys seem to have used nuts as marbles, cf. Hor. Sat. ii. 3, 171. — **deserit . . . Oetam**, *the evening star is forsaking Oeta*, the mountain which lies back of Thermopylæ (i.e. night is coming on). The scenery is Greek, though the customs are Italian.

32. **digno**, *worthy* (ironical). — **viro** (§ 248, *a*, R.; G. 346, R.¹; H. 385, 3). — **dum**, etc., i.e. you, so dainty a maid, who despise all other lovers, scorn me, and arrogantly violate your plighted vows: hinting strongly at the inferior graces of his rival.

33. **odio** (§ 233; G. 350; H. 390).

34. **supercilium**: the shaggy brow and long beard are dwelt on in imitation of Polyphemus in Theocr. xi.

35. **deum** (gen. pl.), *you think that no god has regard for mortal affairs*, to punish broken vows.

37. **saepibus**, i.e. our orchard. — **rosclida mala**, etc., *I saw thee, a little girl, plucking dewy apples*.

38. **dux**, *guide*: i.e. I knew where to find the fairest fruit. — **cum matre**, *with my mother* (as in Theocritus).

39. **alter ab**, *next to*, i.e. the twelfth.

41. **ut vidi, ut perii**, *how I gazed, how was I undone!* Observe the hiatus after **perii**. — **malus**, *fatal*.

43. **scio**, i.e. by experience. — **quid**, see § 189, c. — **cotibus**, *flint-stones*: often written **cautibus**, *cliffs*. The same word, but with a slight difference of meaning.

44. **Tmaros**, etc.: these names belong to Epirus, Thrace, and Africa, — mere symbols of barbarism. The termination of **Rhodopē** is unelided, according to Greek use.

45. **generis nostri**, i.e. of no civilized parentage (§ 214; G. 364; H. 396, i.). — **edunt**, the present tense seems to confound the god and his office, as if he were born anew in every case of love.

47. **matrem**: Medēa, who slew her two children in jealous rage. — **mater**, Venus, the mother of Cupid.

52. **ovis . . . lupus**, etc.: the prayer is that the whole order of nature may be reversed. — **fugiat** (§ 267; G. 256; H. 484).

53. **narcisso**, see § 248; G. 401; H. 420.

54. **sudent electra**, *distil amber*: this was thought to be a product of the poplar (Ovid, Met. ii. 365); here the humbler shrub is to be as richly endowed. For case see § 238; G. 331; H. 371, 1, 2).

55. **certent . . . ululae**, *let screech-owls vie with swans*, a proverbial saying. Swans, for some unknown reason, were supposed by the ancients to be as melodious in their song as they are stately in their movement, and were held sacred to Orpheus. — They have a soft plaintive note in calling their young; and the fabled melody of their death-song was proverbial. — **cyenis**, dative, in imitation of the Greek, with words of contention. See § 229, c.

56. **Orpheus**, i.e. in the general, violation of nature, let the humble poet equal the mythic bards. — **delphinas**: there are many ancient tales of the supposed association of this creature with man, and its fondness for music. The most famous is the one here alluded to of the minstrel Arion (Ovid, Fasti ii. 83–118), who, being forced into the sea by a ship's crew, was rescued by a dolphin.

58. **medium mare**, *mid-sea*. This appears to be a mistranslation of Theocr. i. 134 (ἐνάλια taken for ἐναλλα): the true rendering would be, *may all things become reversed*. — **vivite**, *farewell*.

59. **specula de montis**, *from the watch-tower of a high mountain*, i.e. a steep cliff (cf. *Æn.* x. 454). See § 263, N.

60. **extremum munus**, *this last boon*: his voluntary death for her sake.

62. **vos**, emphatic: *do you tell*, I cannot attempt so lofty a strain. — **omnia**, there is no occasion to supply **facere**, for **posse** is constantly followed by neuter pronouns. See § 240, a, and note.

64. **effer**, *bring forth*: the maiden, supposed to be standing before the altar, addresses her attendant Amaryllis. — **molli vitta**, a *fillet* or band of soft wool, worn about the head by women, used also by priests and consecrated persons. For these latter, the *vittae* were properly the narrower braids hanging from the ends of the *infula*, or broad head-band. The *vitta* was used, as here, with any consecrated object. (See Fig. 30.)

Fig. 30.



65. **verbenas pinguis**, *unctuous herbs* (cogn. acc.). The word **ver-bena** is used to mean any plant — especially a consecrated sprig or turf — used in sacred ceremonies. It is also more properly the name of the herb *vervain* (Georg. iv. 131), a small flowering shrub. — **adole** (*oleo*), *burn*, i.e. cause to emit fragrance by burning. — **mascula tura**, *large grains of incense*.

66. **conlugis** (cf. v. 18), *lover*, or *betrothed*. — **sanos avertere sensus**, i.e. turn his mind, now sound, to the insanity of love. Compounds of **ab** are often used in this way without any direct expression of that from which the action is directed.

67. **nihil**, i.e. every thing is prepared except the song. — **carmina**, *charms*, or *magic song*.

68. **ab urbe**: it is a country maid, whose truant lover has gone to the neighboring city.

69. **vel, even**. Compare these and the preceding verses with the corresponding ones in the song of Damon (*vv.* 17-24). — **deducere lunam**, to bring down the moon: "a phrase often met with in the detail of magic rites, in which the moon always bears a conspicuous part. The moon and the stars were supposed to be at the bidding of the sorceress." (Compare *Æn.* iv. 487-491.)

70. **Circe**, the enchantress, daughter of the Sun (*Ovid, Met.* x. 210-238). — **anguls**, etc., a common idea of the power of a sorceress (see *Ovid, Met.* vii. 199).

73. **terna**, a set of three. — **tibi circumdo**, I twine about thee, i.e. about his image, which she bears thrice about the altar. For case see § 225, *d*; *H.* 384, 2. — **terna lilia**, three cords, each of the sacred tri-color, and gathered into a "true lover's knot" (*v.* 7). The three colors are white, pink, and black. — **colore**, see § 251; *H.* 419, ii.

74. **altaria**, governed by **circum**. See § 263, *N*.

75. **effligem**, compare *Æn.* iv. 508. — **impare**, odd: a curious old superstition. A trace of it is seen in the fact that all the Roman months, except February, before the reform of Cæsar, had an odd number of days. "There's luck in odd numbers." The ablative in *e* is used on account of the metre. For case see § 245; *G.* 407; *H.* 416.

77. **nodis**, ablative of manner (§ 248; *G.* 401; *H.* 419, iii.).

78. **necte modo**, just twine them (*modo*, apparently, means "that is all I ask.")

80. **limus**, **cera**, bits of clay and wax, two images, cast into the altar fire. — **durescit**, **liquescit**, this rhyme, or jingle, is in the manner of popular charms. The verse signifies here that Daphnis is to soften to his own true love, and harden to all others. The more usual significance is that the enchanted melts and the enchantress hardens.

81. **eodem**, see § 347, *c*; *G.* 721; *H.* 608, iii. — **amore**, see § 248; *G.* 403; *H.* 420.

82. **molam**: broken grains, mixed with salt, and strown in the flame or on the head of a sacrificial victim (*Æn.* ii. 133, iv. 417). — **fragilis . . . laurus**, burn bay leaves, crackling with resin. The crackling was held auspicious.

83. **urit**: as Daphnis burns me, so I the laurel for his sake. — **malus**, cruel (opposed to **bonus**, kind). — **Daphnide**, literally, in the case of, in the matter of Daphnis. — **laurum**, in the Greek *Daphne*, which would be a second play on words.

85. **talis amor**: repeated, *v.* 89 (cf. 1-5). — **Daphnim**, sc. **teneat**. — **fessa**, weary with the search.

87. *propter aquae rivum, near the water-brook. — procumbit, falls exhausted* (compare *Æn.* v. 481). — *ulva, sedge, or coarse meadow-grass.*

88. *perdita, lovelorn. — serae decedere nocti, retreat before the late night*, literally, yield to. For construction see § 271; G. 424; H. 533.

89. *mederi*, compare note to v. 80 above (§ 270, *b*; G. 423).

91. *exuvias . . . perfidus* (compare *Æn.* iv. 421, 496): the *exuviae* are whatever the faithless lover has left behind. Buried at the threshold, they shall be a charm to win him back (v. 93).

92. *pignora*, she treats them as pledges left for security, hence *debent*.

95. *herbas atque venena, these poison plants. — mihi* (§ 235; H. 387). — *Ponto*: probably used here, as by Cicero, *Manil.* ix. 22, for *Colchis*, the land of the enchantress Medea (cf. v. 47).

96. *Moeris*, a magician.

97. *lupum fieri*: the superstition of the *were-wolf* seems to be a very ancient one. It is found in the fable of Lycaon (*Ovid, Met.* i. 232–239). Compare “Myths and Myth-makers,” John Fiske, p. 69. — *se condere silvis*: the subject of the transformation, in these tales, immediately fled to the wilds. So powerful are these charms that they must bring him. — *silvis*, locative (§ 258, *f*; G. 384, R.²; H. 425, N.³).

99. *satas messis, harvest in the stalk*: the phrase is perhaps taken from the supposed power of the enchanter to blast or bless the harvest at his will, and so transfer the good to the bad, and *vice versa*. — *alio*, see § 149, *a*.

101. *fer cineres*: to throw the ashes over the head backward into a running stream — as an unholy thing — and to come away without looking back, may be supposed a charm to banish utterly the memory of Daphnis, should he still prove false (v. 103). The passage is borrowed from *Theocr.* xxiv. 91–94, where the ashes are those of the serpents which sought to destroy the infant Hercules. — *rivo*, see § 225, *b*; G. 344, R.²; H. 384, 3, N.¹

102. *respexeris*, see § 269, *a*; G. 266; H. 484, iv. N.¹

103. *nili carmina curat*: *he cares not for songs*; after waiting awhile and seeing no effect, the maiden is in despair, and resolves to make a final effort, either to devote her lover to the infernal gods, or else to banish his memory.

105. *corripuit . . . cinis ipse*: as Amaryllis sweeps off the ashes, hesitating to bear them finally away, the embers suddenly light up the altar with a quivering flame, — she calls attention to it, and hopes it is a good omen (*bonum sit*). — *flammiis*, see § 248; G. 401; H. 420.

107. *nescio quid, something is certainly the matter: the dog Hylas barks at the door-way*. See § 334, *e*.

108. **credimus**, equal to *shall I believe*: the indicative is often used in this sense equivalent to the more common subjunctive. — **qui**, see § 359, *c*; G. 621; H. 445, 6.

109. **parcite**, *cease*, *Daphnis comes*. The charm is now unnecessary. The barking dog indicates the arrival of the truant.

ECLOGUE IX.

1. **quo te pedes**: the verb understood is **ducunt**, suggested by **ducit**. The feet are supposed to guide the man. — **an**, *or is it?* The question is not strictly a double one (§ 211), because the first part does not correspond to the second, nor is the first part strictly omitted (§ 211, *b*; H. 353, N.⁴), but the sentence begins in one form and ends in another (G. 459). — **quo via ducit**, *the same way the road leads?*

2. **vivi pervenimus**, i.e. we have lived to see. Observe the hurried, broken, and as it were gasping expression of these lines.

3. **ut . . . diceret**, a clause of result as if after **ad eum finem** (§ 332, *a*; G. 558; H. 501).

6. **quod nec vertat bene** (preferred to **nec bene vertat**, on account of the *cæsura*), *and may they* (lit., the act of sending) *be his ruin*, the negative of the ordinary wish.

7. **certe equidem**, etc., *why, I am sure I had heard*, indicating Lycidas' surprise at the state of things. — **qua se**, indicating the limits of the property. These carefully described landmarks — though in themselves imaginary — reflect Virgil's jealous interest in the lands restored to him.

8. **molli clivo**, *by a smooth slope*, ablative of manner (§ 248; G. 401; H. 419).

9. **cacumina**, in apposition with **veteres fagos**.

10. **omnia**, the land. — **vestrum**, i.e. *your master*.

11. **audieras**, emphatic, *true you had*. — **fama**, *the story*.

13. **Chaonias columbas**, the prophetic doves of Dodona. This name is a local name in Epirus, and hence applied to Dodona and the shrine of Jupiter there. — **veniente**, see § 87, *a*.

14. **quod**, *in fact*, see § 240, *b*; G. 612, R.¹; H. 453, 6. — **me**: that is, it was Mœris, not his master Menalcas (Virgil), who first noticed the evil omen. — **novas incidere** (§ 331, *a*) **lites**, *unless the crow had warned me to cut short these new disputes in any way whatever*. — **quacumque**, i.e. at any sacrifice.

15. **monuisset**, see § 308; G. 599; H. 510. — **sinistra**, *ill boding*.

compare i. 15, et seq. The bird appearing on the left should be of good omen, according to Roman augury; but here Virgil follows the Greek usage, which interpreted the right as the favorable side. The difference arose from the fact that the Greek observer faced the north, the Latin the south, so that in each case the east was the favorable side. Cf. Cic. de Div. xxxix. 82.

16. **hic**, pronoun, but translated *here*. — **nec viveret**: it is said that Virgil once had to throw himself into the Mincius to escape the violence of Arrius; and at another time to hide in the hut of a charcoal-burner, who helped him off.

17. **cadit**, occur to. — **quemquam** on account of the implied idea that it seemed impossible. — **tua solatia**, i.e. your sweet songs, which had thus been nearly torn from us. — **nobis**, see § 229, c; H. 385, 2.

19. **caneret nymphas**, compare v. 20 (i.e. if you had been driven away). See § 311; G. 602. — **herbis** (§ 225, d; G. 348; H. 384, 2).

20. **induceret umbra**, compare preceding notes.

21. **quae**, supply **caneret**. — **sublegi tibi**, caught by stealth from you, i.e. Menalcas: **sub** indicates secrecy (comp. **subducitur**, Ecl. iii. 6. § 229; G. 346).

22. **delicias nostras**, i.e. the darling of the shepherds.

23. **dum redeo**, while I am on my way back. See § 328; G. 573; H. 519. In these lines, translated from Theocr. iii. 3-5, Virgil "must be understood as indirectly praising himself, not only as the rustic poet who sings to his friend, but as the Roman Theocritus."

24. **potum**, see note vi. 11. — **pastas**, see § 292; G. 640; H. 549. — **inter agendum**, see § 300; G. 443.

25. **capro**, see § 228; G. 346; H. 386. — **caveto**, see § 269, d; G. 262.

26. **immo**, nay, rather. — **Varo**: see introd. Ecl. vi. He succeeded Pollio as governor of Cisalpine Gaul. — **canebat**: the song was apparently never finished (compare vi. 10). — **necdum**, not yet; **dum** with negatives means *yet*.

27. **superet** = **supersit**, only let Mantua be spared to us. See § 314; G. 575; H. 513, i.

28. **Cremonae**: Cremona had supported the cause of Brutus and Cassius in the civil war, and had been punished by the triumvirs by confiscation of its territory. As this was not enough for the greedy soldiery, fifteen miles' breadth of the adjoining Mantuan territory was added. The towns themselves were forty miles apart. For case see § 234, a; G. 356; H. 391, i.

29. **cyni**, see note viii. 55.

30. **sic** : a common form of adjuration. "So may, etc., as you do what I desire." Compare Hor. Od. i. 3, 1. So also

"Tell me, kind seer, I pray thee,
So may the stars obey thee." — MOORE.

— **Cyrneas taxos**, *yews of Corsica* (from *Κίπρος*, its Greek name). Corsican honey had an ill name from its bitter flavor, which was ascribed to the box-trees on the island: **taxos** may possibly be an error for **buxos**. The yew, however (Georg. iv. 47), was held injurious to bees.— **cytiso** (§ 248; G. 403; H. 420).

32. **incipē**: these verses are taken from Theocr. vii. 37, 38. — **poëtam**, a **MAKER of verses** (*ποιητής*); **vatem**, an *inspired bard* (*ἰαυδός*). Hence **vatem** is used with **pastores**. The ignorant shepherds looked up to him as an inspired bard. He himself only claims to be a versemaker.

34. **illis** (§ 234; G. 343; H. 391).

35. **Vario, Cinna** : L. Varius Rufus, a favorite tragic and epic poet of the time, editor of the *Æneid* (Hor. Od. i. 6; Sat. i. 10, 51); Helvius Cinna, an epic poet of no great merit (see note, v. 36). For case see § 245, a; G. 398, R.²

36. **argutos . . . olores**, to cackle like a goose among the tuneless swans. — **anser** : said to be a punning allusion to a poet of unclean reputation, a friend of Mark Antony (Cic. Phil. xiii. 5), censured by Ovid (*Tristia* ii. 435): "Cinnaque procacior Anser."

37. **id ago**, that is just (**quidem**) what I am trying to do (referring to **incipē**, v. 32). — **tacitus voluto**, I am thinking it over to myself.

38. **si valeam**, to see if I can, etc. (§ 334, f; G. 603).

39. **huc ades**, etc., a free imitation of Theocr. xi. 42-49, the song of the Cyclops to Galatea (see introd. to Ecl. ii., and Ovid, *Met.* xiii. 789-869).

40. **ver purpureum**, *rosy spring*, blushing with young flowers.

43. **insani . . . fluctus**, let the mad waves lash the shore, contrasting the calm beauty of the meadows. — **feriant**, see 331, R.²; G. 546, R.²; H. 499, 2.

44. **quid**, how with? compare **quid quod**. — **pura**, cloudless; as sailors say "dirty weather," i.e. cloudy.

45. **numeros**, etc., I remember the tune (or measure), if only I could retain the words (i.e. I could sing it if, etc.; § 308; G. 603; H. 510). [The conclusion is implied in **memini**.]

46. **antiquos ortus**, i.e. **antiquorum signorum**. — **Daphni**: addressed as the ideal shepherd.

47. **Dionaei astrum**, the star of Caesar Venus' son: a remarkable

comet appeared during the year after Cæsar's death, and was thought to signify his apotheosis. Dione was the mother of Venus, from whom, through Iulus, the Julian house claimed descent.

48. *quo, under which* (abl. of cause, § 245; G. 407; H. 416, but compare iv. 8). — *segetes* is the field of *standing* grain. — *gauderent*, subj. of purpose, § 317; G. 632; H. 497, i. — *frugibus*, the *crop* itself.

50. *insere pios, graft the pear-trees*: under so auspicious a star, they will yield fruit to the third generation, a sign of continued peace.

51. *omnia fert aetas, age takes away every thing*: Moeris suddenly forgets his song. — *animum*, the general word for soul, used here for memory. — *longos condere soles, spent long days*: lit., laid the suns to rest, i.e. watched their going down. ("See the Sun to bed and to arise.") The idea is that he had songs enough to last the whole day. For tense see § 288, *b*; G. 277, R.; H. 537, 1.

53. *oblita, here passive*. Most deponents have had an active form at some period of the language, and hence the participles are often found passive. See § 135, *b*; H. 231, 2.

54. *iam fugit, is beginning to fail*. — *lupi videre priores*: it was an old superstition that to meet a wolf, and not catch his eye first, struck a man dumb. So Socrates in Plato's Republic, speaking of the glaring eyes of an eager opponent, says, "If I had not caught his eye first, I verily believe I should have lost my voice."

55. *satis saepe, Menalcas himself will repeat it as often as you wish*. — *tamen*, though I have forgotten it.

56. *causando, by making excuses you delay my eager wishes*. Nature herself is hushed, listening for his song.

57. *tibi, see § 236; G. 351; H. 389*. — *aequor*, apparently loosely used in imitation of some other poet. It seems hardly possible that there should be any proper *stratum aequor* in the place.

58. *aspice, hark! the breath of the murmuring wind* (lit. breezes of windy murmur) *has ceased*.

59. *adeo, just*. — *hinc, by the same idiom as a parte dextra, etc.* See § 260, *b*. — *nobis, see § 235; G. 343*.

60. *Bianoris*, the mythical founder of Mantua, fabled to be the son of the river-god Tiber and Manto, daughter of the seer Teiresias.

61. *stringunt frondes, see note i. 57*.

62. *tamen, for all that, i.e. though we rest awhile*. Mantua was about a mile and a half away: so there was no need of haste. — *usque, all the way*.

64. *cantantes, i.e. we can sing as we go*. — *eamus, see § 331, R.²; G. 546, R.³; H. 499, 2*.

65. **hoc fasce** (§ 243, *a*; G. 388; H. 414): apparently, the kids, which Mœris is carrying: compare **depone**, *v.* 62.

66. **desine plura**: no, we cannot even stop to sing. — **puer**, see § 359, *f.* — **quod instat nunc**, *what presses now*.

67. **cum venerit ipse**: when Menalcas himself shall come. Compare iii. 3, and note. — **venerit**, see § 281, *R.*; H. 473.

ECLOGUE X.

"THE structure of this poem is taken from the latter part of Theocr., Idyl i., the dying Daphnis supplying the model for Gallus, whose despair, however, does not in our poet bring him to death. Virgil is supposed to narrate the story in a song as he is tending his goats, and in rising to go home for the evening he gracefully intimates that he is closing the volume of pastoral poetry." The scenery (purely conventional) is in Arcadia. Milton's *Lycidas* may be compared with profit.

1. **Arethusa**: conventionally, the nymph of pastoral verse. The Arethusa is a fresh fountain which rises in the little island Ortygia, the heart of Syracuse. To account for it, the fable was invented of a nymph in Elis, who, being pursued by the river-god Alpheus, was changed into a brook, which disappeared in the earth, and after flowing beneath the sea reappeared in this sacred isle of Diana (Ovid, *Met.* v. 572–641; *Æn.* iii. 694). The allusion is of course to Sicily, the country of Theocritus.

2. **quae legat**, *such that Lycoris may read*; "the antithesis to **pauca**: though few, they must be such as may attract even her scornful eye." — **legat**, subj. of purpose (§ 317; G. 632; H. 497, i.; cf. note on iv. 33).

3. **neget**, dubitative subj. (§ 268; G. 251; H. referred to 485).

4. **sic tibi** (dat. after **intermisceat**, § 228; G. 346; H. 386): compare ix. 30, and note, and Comus, 924, 925: —

"May thy brimmed waves for this
Their full tribute never miss."

cum subterlabere, *when thou shalt glide beneath*. In Moschus (*Id.* vii.), the Alpheus is represented, "taught by Love, the mischief-making boy, to dive," as flowing beneath the sea to visit his love. Here Arethusa appears, perhaps according to the more common form of the myth, as flying from his pursuit under the sea to Sicily, where she arrived without having her current mixed with the salt water. The myth is here regarded as a continuing phenomenon. Virgil prays her "to assist his tale of love, as she would wish to be undisturbed in her passage."

5. **Doris** = *the sea*. She was the wife of Nereus and mother of the

Nereids. — **amara**: translate as if agreeing with **undam**, so as not to interfere with the personification of the sea (**Doris**).

6. **sollicitos** = *torturing*.

7. **dum**, while we watch the browsing goats. — **simae**, see Fig. 31.

8. **respondent**, compare i. 5, and note.

9. **nemora**, *groves*, where the trees are not so close but that the cattle can graze (*véμειν*), — like the "oak openings" of the West; **saltus**, *glades*, open spaces among the woods, where the game leap from covert (**sallo**) or, more generally, rocky wooded hills, or mountain passes;

lucos, *woods*, partially clear (**luceo**), sacred to some divinity. — **habuere**, i.e. that you did not fly to his relief.

Fig. 31.



10. **peribat**, *was consuming*. — **Naldes**: in Theocritus (viii. 92) Daphnis is said to win a sea-nymph for his bride; hence the nymphs (i. 66) are bidden to mourn for him. Here, as in *v. 1*, they play the part of the muses, in connection with Pindus and Parnassus. As the Muses were nymphs, any nymphs are sometimes improperly confounded with them. — **indigno**, i.e. a love which he did not deserve to suffer from (viii. 18).

12. **ulla**, i.e. it wasn't any of these, I am sure. — **Aganippe**, a fountain of Helicon, of which a poetic name was Aonia. These would not detain him because they sympathized with his woe. For scanning see § 359, *f* and *e*; G. 714, R.¹

13. **lauri** (observe the hiatus): the neglect of the muses is contrasted with the sorrow of trees and plants.

15. **Maenalus**, **Lycaei**: mountains of Arcadia, cf. viii. 22.

16. **nostri**, i.e. as the flock do not disdain to share our sorrow, so do you not disdain to receive their sympathy (§ 221, *b*; G. 376; H. 406, i.). — **et**, *even*.

19. **upllo** (the second syllable of this word is probably long, and the *lo* may be scanned as one syllable), *sheep-tender*; in the staff of farm laborers (Cato R. R. 10), an **upllo** is allowed for a farm of 240 *jugera*, about 150 acres. — **subulci**, *swine-herds* (the reading of all the Mss.), swine being very abundant in Arcadia. — **tardi**: the business of tending swine was a very weary one (compare Odys. xiv. 415, 416).

20. **glande**: acorns, soaked in water, were much used as winter food for hogs and cattle: the husbandman Menalcas is wet through in the task of gathering and soaking them.

22. **tua cura**, *she for whom you pine*.

23. **per nives**, i.e. over the Alps into Gaul. — **horrida**, contrasted with the softness of rural scenes.

24. **Silvanus** (sometimes confounded with Pan): originally a forest deity, but afterwards regarded as a god of gardens and plantations, and the special guardian of the boundaries of peasants' properties, a function indicated by the fennel and lilies. — **agresti honore**, with the rustic honor of his head.

25. **quassans**, shaking as he moved. For form see § 167, *b*; H. 336.

26. **Pan**: a formidable nature-divinity (Theocr. i. 16), the sudden sight of whom produced "panic" madness. The vision of him (**quem vidimus ipsi**) was a special boon vouchsafed the poet.

27. **ebull**, elder, a plant of peculiar sacredness. — **minio**, vermilion (compare vi. 22). The details give reality to the vision. Images of the gods (especially the rustic deities) were often painted red.

29. **nec lacrimis**, i.e. Love is no more satiated with lovers' tears than grass with irrigating streams (iii. 111, etc.). These rustic images are appropriate to the god Pan, who is doubtless thinking of his own lost love Syrinx.

31. **at ille**, Gallus, who rejects the offered comfort. — **tamen**, i.e. despite my woe.

32. **cantare**, see § 273, *d*.

33. **quam molliter**, how sweetly might my frame repose, if one day your pipe should sing my love.

35. **utinam**: a regret that he had not shared the humble life of shepherds. — **fuissem**, see § 267, *b*; G. 254; H. 483, 1.

37. **certe . . . iaceret**: the rustic maid or sun-burnt boy would prove a truer love. See § 308; G. 599; H. 510. — **fuscus**, sc. est.

39. **nigrae**, compare ii. 18.

40. **salices**, willows, on which vines were sometimes but rarely trained. The reading **calices**, cups, has been suggested; compare Hor. Od. i. 38, 39.

42. **hic gelidi fontes**: in this calm sweet place, why might not Lycoris herself be content to abide with me? but my mad passion for war (**amor duri Martis**) keeps me in arms, while she — let me not believe it, etc. The shepherd-lover, the poet, and the man-at-arms are as rudely confused here as the two characters of Tityrus in the First Eclogue. Some of these verses are said to be taken from Gallus's own compositions.

46. **sit**, equal to **liceat**. Let me not believe so cruel a thought.

47. **Alpinas nives**, mere images of horror to the Roman mind. Many things which we should call sublime in nature, the ancients seem to have thought of only as tedious or terrible, and did not enjoy. Thus Julius Cæsar whiled away his time among the Alps by composing an essay on Grammar. — **dura**, hardy as well as cruel.

48. **me sine sola**, *alone without me*, like Chaucer's "alone, withouten any company." — **ne . . . laedant**, perhaps as a caution, rather than as a prayer (cf. Ovid, Met. i. 508).

50. **Chalcidico versu**, certain elegies (probably) imitated by Gallus from Euphron, a poet of Chalcis (see Cic. Tusc. iii. 19). These were to be adapted to the pastoral verse (**pastoris avena**), and carved on the bark of trees.

52. **spelaea**, *dens*, a Greek word, of very rare use.

53. **pati**, *endure hardship*. — **malle**, i.e. rather than take any comfort.

54. **crescent**: as the trees grow, so his love shall expand, — a pretty image, often illustrated in the unshapely letters cut in green bark. *Amores* is said to be the title of Gallus's elegies, making a mild play of words.

55. **lustrabo**, *will range*, as a hunter over Mænalus, attended by nymphs (see Georg. iii. 40).

56. **Parthenios saltus**: Mt. Parthenius is on the eastern border of Arcadia.

57. **circumdare**: the regular way of hunting was to surround the wood and so catch the game. — **canibus**, see § 225, *d*.

58. **iam**, *even now*. — **sonantis**, *echoing*.

59. **Cydonia**: Cretan bowmen had the same fame among the Greeks as the Parthian among barbarians. — **torquere**, a word properly applied to the *whirling* of the sling; hence, commonly, to *hurling* the spear, and improperly, as here, to shooting the arrow. Like the vulgar "fire a stone."

60. **tamquam sit**, see § 312; G. 604; H. 513, ii. — **haec**, agreeing with **medicina** (§ 195, *d*; G. 202, R.⁵; H. 445, 4). The poet here has a lucid interval and sees the uselessness of his acts.

61. **deus ille**, *that merciless deity* (Love). — **mitescere**, *relent*.

62. **hamadryades**, i.e. the nymphs of the forest, as in *v*. 55; strictly, those whose life is bound up with the single tree which is the dwelling of each.

63. **rursus concedite**, *again farewell*, — as if he wished them out of his sight (compare viii. 58).

64. **illum**, i.e. **amor**. — **possunt**, for tense see § 307, *d*.

65. **frigoribus** (compare Theocr. vii. 111), referring to the extremes of heat and cold. — **medilis**, see § 193; G. 386; H. 441, 6. — **Hebrum**, **Sithonias nives**: for the horror with which the Romans regarded the Thracian winters see Ovid, Trist. iii. 3. — **bibamus**, see § 307, *b*; G. 598; H. 509.

66. **aquosae**, *rainy*, a general epithet of winter, true enough for Italy, but not so true for Thrace.

67. **liber aret**: so hot that the very inner bark withers and dies upon the elm. [It has been suggested to read **aret Liber**, which would mean the withering of the grape-vine in the extreme heat, as in vii. 58.]

68. **versemus**, *tend*, drive hither and thither, wandering wearily in the waste. — **sub sidere**, i.e. at the time of the summer solstice.

69. **amor**, for quantity see § 359, *f*, and compare § 375, 3; G. 715.

70. **divae**, see note, *v*. 9.

71. **hibisco**: the basket of marsh-mallow was used for straining whey from cheese-curd (Tib. ii. 3, 15). For this occupation of spare hours, see ii. 72.

72. **maxima**, of greatest worth.

73. **culus** (obj. gen., § 217; H. 396, iii.), *whose love so grows in me*. — **in horas**, *from hour to hour*.

74. **se subicit**, *shoots up*: notice the double force of **sub** in composition; here, *up*, elsewhere often, *down*.

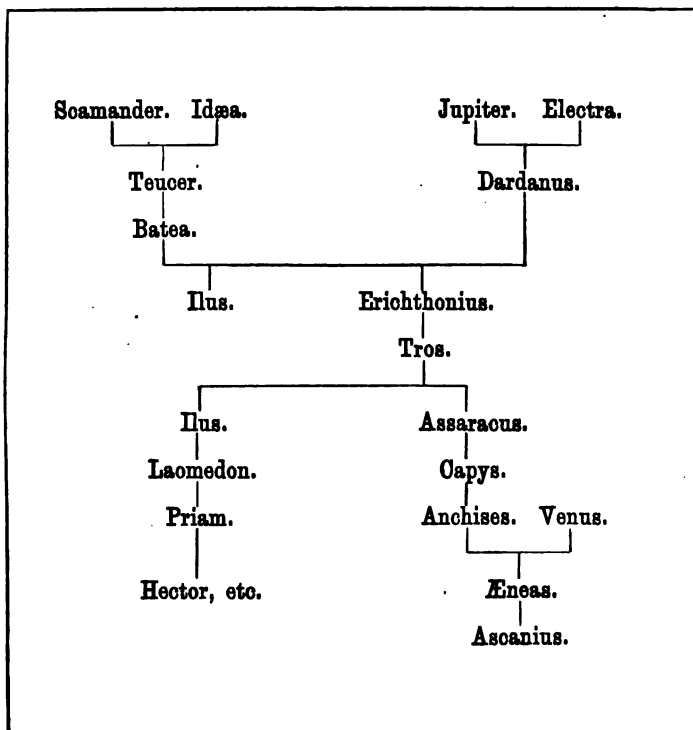
75. **gravis**, *oppressive*, causing headache, says Lucretius (vi. 785).

76. **juniper**: the juniper (which he is sitting under) has a wholesome aromatic odor, but its shade is thick and dark, and so is dangerous at night-fall. — **frugibus**: as if the crops suffered only from the shade of the tree, and not, also, in the "struggle for existence."

77. **ite domum**, compare i. 75, vi. 86, vii. 44.



GENEALOGY OF THE ROYAL FAMILY OF TROY.



THE ÆNEID.

BOOK I.

FROM the beginning to *v.* 34 is introductory, giving the subject and the occasion (see argument in text). The real action begins with Juno's soliloquy. It will add greatly to the understanding and interest of the Æneid to consult the corresponding passages in Homer, which are frequently cited, with references to Bryant's translation (Bry.). In general, the first six books have a certain correspondence with the Odyssey, and the last six with the Iliad; but the direct allusions to the Iliad are much more frequent in the former portion.

Introductory verses. — The lines, *Ille ego*, etc., printed before the Æneid, are by some editors included in the text, but the general opinion is that they are a spurious addition.

Verse 1. Arma virumque, i.e. the conflicts attending the settlement in Italy, and the adventures of the hero who led the expedition. Compare the opening of the Iliad and of the Odyssey. For construction see § 237; G. 331; H. 371, i. 2). — *primus venit*, *who first came* (§ 191; G. 324, R.⁶): the settlement of Antenor (i. 242, Liv. i. 1) is not reckoned, as North Italy (Cisalpine Gaul) was not until 42 B.C. considered as belonging to Italy proper. By some it is made = *of old*.

2. *Italiam*, *to Italy*: acc. of end of motion (§ 258; G. 410; H. 380, 3). — *fato* (§ 245; G. 407; H. 416) *profugus*, *driven by fate*, i.e. not merely an adventurer: the verbal adjective here = a perfect participle. — *Lavinia* (the last *i* has the sound of *y*, as in *pinion*, and is not counted in scanning), i.e. the western coast of Italy, where is the town of *Lavinium*, assumed to be named for Lavinia, the Italian bride of Æneas. The reading of some editors, *Lavina*, is less approved.

3. *ille*, etc., *the man long tossed*; there is no verb to be supplied, but the pronoun is in a kind of apposition with *qui*. — *terris*, *alto* (locative abl. § 258, *f*; G. 384, R.²; H. 425, N.³), *by land and on the deep*.

4. *vi*, the immediate cause or instrument, while *ob iram* is more remote, the primary cause; compare *fato* above. — *superum* (gen. pl. § 40, *c*; H. 52, 3), *of the gods above*. — *saevae . . . ob iram*, *on account of the ever-mindful wrath of cruel Juno*. — *memorem*, i.e. which would never let him escape from her mind. *Iuno* (= *Iovino*, feminine form of *Iovis*) is the goddess of the sky, represented by the poet as filled with a vindictive and relentless hatred of Troy, which does not stop at the destruction of the city, but pursues Æneas into his distant exile.

5. **et bello**, i.e. his sufferings did not end with his arrival, but continued in the subsequent wars (§ 258, *f*; G. 384, R.¹; H. 425, i.). — **dum conderet** (§ 328; G. 573, 574; H. 519, 2), *till he could found*: the subjunctive here shows the act as the purpose of the gods, for although they thwarted him to please Juno, yet they meant in the end that he should succeed.

6. **Latlo**, into *Latium* (dative after **inferret**, § 228, but cf. 225, *b*; H. 385, 4). *Latium* is the undulating plain between the Sabine mountains and the sea: its inhabitants *Latini*, and its language *Latin*. The name is assumed to be derived from an ancient king, *Latinus*: in fact, it was just the other way; the name of the king is purely imaginary: he is a so-called *eponymous hero*, i.e. one invented to account for the name. — **unde**, i.e. from all the foregoing. — **Latinum**: this is not strictly accurate, as that race already existed. But in Virgil's time it had long been incorporated with Rome, and many great families traced their descent from it: he therefore represents the whole as if sprung from Troy.

7. **Albani patres**: *Alba Longa* was the head of the Latin league of thirty confederate towns. When conquered by Rome, its leading families, *Albani patres*, were said to have been transferred to Rome, which now became chief of the confederacy. The term refers here, in general, to the great senatorial families.

8. **Musa**, etc. (see note, *v. 1*): Virgil follows the regular epic method in referring all the plot to the gods. — **quo numine laeso**. Of this much-vexed passage the best meaning seems to be, *what purpose* [of Juno] *having been thwarted?* The answer would then be in *vv. 12-22*, as that to **quid dolens** is in *vv. 23-28*. The two causes, then, are that *Æneas* hindered her plans, and was also personally hateful to her. This view agrees best also with the etymology of **numen**, the will or power of the gods as expressed by their *nod* (*nuo*); and is not inconsistent with the meaning of **laedere** (cf. *λυπαίνωμαι* in Xen. *Anab.* i. 3, 16).

9. **quidve dolens**, *pained at what*: **dolere**, to *feel pain*, is transitive also in prose. See § 237, *b*; G. 329, R.¹; H. 371, iii. — **tot volvere casus**, to *run the round of so many chances*. "The misfortunes are regarded as a destined circle which *Æneas* goes through." The infinitive follows **impulerit** by a poetic use (§ 331, *g*; G. 546, R.¹; H. 535, iv.), and has for its subject **virum**.

10. **pletate** (§ 248; G. 403; H. 416): this word means his filial devotion in the rescue of his father, as well as his piety towards the gods. The gods could, however, pursue with vengeance even a pious man, either because under the power of Fate he thwarted their purposes, or because his ancestors had committed crimes, as was the case with the descendants

of Pelops. Both causes existed in the case of Æneas (see the story of Laomedon). — **adire**, *encounter*. — **labores**, see § 228, a; G. 330; H. 3.

11. **impulerit**, indirect question (§ 334; H. 529). — **animis**, dative (§ 231; G. 349; H. 387). — **tantae . . . irae**, *does such wrath* [as she exhibits] *belong to celestial souls?* (§ 75, c; G. 195, R.⁵; H. 130, 2).

12. **urbs antiqua**, *ancient* in reference to Virgil's time.

13. **Karthago**: the probable date of the foundation of Carthage (B.C. 812), was some three centuries later than that generally assumed for the destruction of Troy (B.C. 1184), and so later than the occurrences here referred to. — **Italiam contra**: look at the map and notice how precisely the two cities front each other, connected by the almost land-locked Tyrrhenian Sea. — **longe**, modifying **contra**.

14. **dives opum**: a poetical extension of the use of relative adjectives (§ 218, c; G. 373, 4; H. 399, 3). — **studilis**, *in its passion for*, abl. of respect (§ 253; H. 424). For the plural see note to **irae** above. Virgil had in mind no doubt the experience of Rome in the Punic wars.

15. **quam . . . coluisse**, *which Juno is said to have cherished*, etc. (§ 330, b; G. 528; H. 534, i.). The gods were naturally supposed to be especially fond of the places where they were most worshipped, or whence their worship first came. Juno had an old and famous temple at Samos (see Fig. 32). As patroness of Carthage, she is here confounded with the Syrian Astarte, queen of heaven (the *Ashtaroth* of the Bible). — **unam: unus** is often thus used with superlatives for emphasis; so here, where **magis**

omnibus is equivalent to a superlative.

16. **posthabita Samo**, *holding Samos in less regard* (§ 255; G. 409; H. 431). — **arma**: Juno in several of her manifestations is represented with the shield and spear. (See Figs. 33 and 34.) The reference here is probably to some arms long preserved in her temple, corresponding to the relics of modern saints. Compare,



also, the famous chariot tied with the Gordian knot, Q. Curtius, iii. 2.

17. **currus**: see Iliad, v. 720-723; Bry. 903. — **hoc** (refers to Carthage, but takes the gender of **regnum**; see § 195, *d*; H. 445, 4) . . . **fovetque**, *this the goddess — if by any means the fates permit — already aims and fondly hopes to make the seat of royal power for the nations*. — **gentibus**, dative of reference (§ 235). — **sinant**, subjunctive in an intermediate clause (§ 342; G. 666; H. 529, ii.). — **iam tum**, *even then*, while Carthage was in its infancy, and before Rome was founded. — **tendit esse**, see § 331, *g*; H. 533, ii. 2; cf. **adire**, v. 10. — **fovet**, *cherishes the hope*.

Fig. 34.



19. **sed enim**, *but* [she feared for Carthage] *for*, etc., referring to the doubt implied in **si** . . . **sinant**. An ellipsis is implied, as with Greek ἀλλὰ γάρ. — **ducl** (§ 336; G. 653; H. 523, i.): present tense because Æneas, the founder of the race, was now living.

20. **Tyrias** . . . **arces**, *which should hereafter overturn the Tyrian towers*. Carthage was one of a group of colonies from Tyre. — **quæ verteret**, subj. of purpose (§ 317; G. 685; H. 489, ii.); for the tense see § 286; G. 598, R.¹; H. 497, i.

21. **populum late regem**, *a people widely ruling*. The word **populus**, used in its political sense, is constantly personified. For the adjective use of **regem**, see § 188, *d*; compare § 81 and note preceding; G. 284, R.; H. 704, iv. 1. — **bello** (§ 253; G. 398; H. 424). — **superbum** = *victorious*, flushed with victory.

22. **excidio Libyæ**, datives: one to what, the other for what (§ 233; G. 350; H. 390). — **volvere**, *spin* the thread of destiny (Servius): the simple verb is not elsewhere used in this meaning, but its compounds often mean *to spin* (Ovid, Her. xii. 4; Sen., Herc. F. 181; Claud. R. P. 1, 53). The **Parcae**, or Destinies, are conceived as spinning the threads of human fate: Clotho is represented with a spindle; Lachæsis draws the thread, and Atropos cuts it off: —

" Comes the blind Fury with the abhorred shears,
And slits the thin-spun life." — *Lycidas*.

23. **veteris belli**, the war of Troy (§ 218, *a*; G. 373; H. 399). — **Saturnia**, *daughter of Saturn* (Kronos), according to the Greek theogony, but the Italian mythology makes no connection whatever between Saturnus, the old god of husbandry, and Juno. Compare Ecl. iv. 6, note.

24. **ad Troiam**, *round Troy* (see Introd.). For construction see

§ 258, *f*, R.; G. 410, 3; cf. H. 412, N. — **pro caris Argis**: the Grecian Hera (identified with Juno) was worshipped with especial veneration at Argos, as the great goddess of the Dorian race. Here this city is put for all Greece. — **prima**: *as chief* (before all others; compare **primus**, *v*. 2).

25–28. These lines are parenthetical, recounting more particularly the grounds of Juno's enmity.

25. **necdum etiam**, *nor even now* (**etiam** = **et iam**). — **causae irarum**, *motives of wrath* (**irarum**, plural, referring to its many manifestations, § 75, *c*; G. 195, R.³; H. 130, 2).

26. **animo**: in prose **ex** would be repeated; see § 243, *b*; G. 388, R.³; H. 412, 2. — **manet** (§ 205, *d*; G. 281, 1; H. 463, *i*). — **alta mente**, etc. (§ 258, *f*; G. 384, R.¹; H. 425, N.²), *laid away deep in her mind*. — **repostum** (for **repositum**), by syncope.

27. **iudicium Paridis**, see Introduction. — **spretæ formæ**, *of her slighted beauty*, i.e. of the disparagement shown to her beauty (§ 292, *a*; G. 667; H. 549, N.²). We should expect **iniuria** to be in apposition with **iudicium**, because it means the same thing, but the Latin often prefers to separate two such ideas, and connect the words with **et** or **que**.

Fig. 35.



28. **genus invisum**: from jealousy, since Dardanus, the founder of the Trojan race, was son of Jupiter and Electra (Æn. viii. 135). — **Gany-medis**, see Intro., page 34, and Fig. 35.

29. **his accensa**, *inflamed by these things*, i.e. what has been told in the foregoing lines (§ 248; G. 403; H. 416). — **super** = **insuper**, *besides*, i.e. in addition to her anxiety for Carthage. — **aequore**, the ablative is used without **in** when **totus** accompanies, even in prose (§ 258, *f*).

30. **reliquias Danaum**, *left of the Greeks*, i.e. escaped from them, the relation expressed is the same as in the vulgar "leavings." Virgil uses the Homeric tribal names *Danai*, *Achivi*, etc., indiscriminately for "the Greeks" in general. — **atque**, and especially: for construction compare note, *v.* 27, and see § 156, *a*.

31. **Latlo**, see § 258, *a*; G. 388, R.³; H. 414, N.¹

32. **errabant**, *had wandered* (and still were wandering), (§ 277, *b*; G. 225; H. 467, 2).

33. **tantae molis**, [a task] *of so great toil* (as is indicated by the description preceding, a very common use of the demonstrative adjective or pronoun), see §§ 215 and 214, *c*; G. 364, R., 365; H. 402. — **condere**, *to found*, lit., *place firmly* (§ 270; G. 423; H. 538).

34. **vix**, etc. In the manner of the *Odyssey*, the story begins in the middle (*in medias res* . . . *auditorem rapit*, Hor. A. P. 148), the earlier adventures being told afterwards in the words of the hero himself. The Trojans have left the port of Drepanum in their voyage along the coast of Sicily, — a course they were led to take by the dangers of the Strait of Messina (iii. 562).

35. **laeti**, at the prospect of a speedy end of their wanderings. — **salls**, *of the salt* [sea]. So *ἄλς* in Greek. — **aere**, *bronze* (beaks of the ships). The most ancient metal work was chiefly of bronze, an alloy of copper and tin, much easier to melt than pure copper, as well as harder. — **ruebant**, *were ploughing up*. The verb **ruo**, here used transitively, is equivalent to **eruo**.

36. **cum Iuno . . . secum**, sc. **loquitur**. The construction would require the omitted verb in the indicative (§ 325, *b*; G. 581, R.). — **sub pectore**, i.e. *in her heart*, as we say. The ancients also localized the passions, but referred anger to the lower vital organs (**subter praecordia**) instead of the heart, which was with them the seat of the intellect. — **servans**, cf. "Nursing her wrath to keep it warm."

37. **incepto** (§ 243, *b*; G. 388; H. 413, N.³). — **mene desistere**, *what! I desist!* (§ 274; G. 341; H. 539, 3.)

38. **nec posse**, *and be unable*. — **Italia** (§ 258, *a*; G. 388; H. 414).

39. **quippe**, *to be sure* (ironical) = **at** in prose. — **Pallas**, an epithet of Athene (Minerva), as *brandisher* of the lance (*πάλλω*, *shake*). — **ne**: regularly, as here, appended to the emphatic word, which always comes first. — **classem Argivom** (§ 7), i.e. the fleet of Ajax Oileus (see Od. iv. 499-511; Bry. 641).

40. *ipsos, themselves* (opposed to the ships). — *ponto*, either instrumental (means) or locative.

41. *unius*, a whole fleet for one man's crime; opposed to *classem*, etc., *v.* 39. — *furias*: the great crimes of antiquity were supposed to be committed in a frenzy induced by the Furies, the agents of divine wrath

Fig. 36.



(compare "by instigation of the Devil" in modern indictments). Hence *furiæ* is often used of ungovernable passion. Ajax, by one legend, is said to have offered violence to Cassandra, daughter of Priam and priestess of Pallas. (See Fig. 36.)

42. *ipsa iaculata, hurling with her own hand*. Pallas was the only deity except Jove who might wield the thunderbolt. (See Fig. 37.)

Fig. 37.



43. *evertit aequora, upturned the seas*.

44. *expirantem . . . flammam, breathing out flames from, &c.* — *pectore*, abl. of separation (§ 243, *b*; G. 388, R.³; H. 414, N.¹). — *turbine*, abl. of means (§ 248; G. 403; H. 420). — *scopulo*, locative abl. or dat., see § 260, *a*; G. 384, R.¹; H. 425, I.

46. *ast*, old form of *at*, *but*. — *incedo*, *move*: the word suggests dignity by mentioning the gait at all when there is no need of it.

The *incessus* of the gods is an even gliding movement, not the mere human act of walking.

47. *soror* (see II. xvi. 432; Bry. 545): in the Greek mythology, the king and queen of heaven are both children of Kronos (Saturn). — *una cum gente*: here is a double antithesis, first in reference to *unius*, *v.* 41,

a whole race compared with a single man Ajax, and second to *ego*, a single race of men compared with the queen of the gods.—*annos* (§ 256; G. 337; H. 379).

48. *gero*, *have been* [and still am] *waging* (§ 276, *a*; G. 221; H. 467, 2).—*quisquam*: the question implying a negative (§ 105, *h*; G. 304; H. 457).—*adore*, the reading varies with *adorat*. The subjunctive seems better, see § 268; G. 468; H. 485.

49. *imponet*, the future in this usage differs little from the subjunctive.—*praeterea*, *any more* (save those who adore already).—*aris*, dative (§ 228; G. 346; H. 386).

50. *corde* (258, *f*; G. 384, 2; H. 425, N.³).

51. *patriam*, *luctantes*, *indignant*, these words all belong strictly only to persons, and their use makes a lively personification of the Winds.—*austri*s (§ 248; G. 403; H. 416), one of the most violent winds used for the whole.—*feta*, *teeming*, keeping the metaphor.

52. *Aeoliam*, one of the Lipari Islands, north-east of Sicily (cf. Od. x. 1); for construction compare *Italiam*, *v.* 2.

54. *imperio* (§ 248; G. 403; H. 420).—*vinellis*, for *vincillis*: so *periculum*, and many other words. This growing tendency to drop out unaccented vowels is especially marked in the derivation of French words from Latin, as *doigt* (*digitus*). For construction see § 248; G. 403; H. 420.

55. *cum murmure montis*: for the expression compare *v.* 245, and see Hor. Od. iii. 29, 38.

56. *arce*, a lofty seat or citadel within the cave, not the mountain itself. ~~✱~~ *sceptra*: the poets often use the plural without special reasons except metrical ones.—*animos*, *passions*, regularly used in the plural of the feelings, especially pride.—*iras*, cf. *v.* 25, and note.

58. *ni*, old form for *nisi*, retained in laws, religious formulas, and poetry, also in late prose.—*ni faciat*, more vivid than the imperfect as suggesting the possibility that he may omit it (compare Lucr. i. 277), see § 307, *b*.

59. *quippe* (not ironical), *doubtless they would bear away*, etc.—*verrant*, *sweep*, intrans. as in English, see § 307, *b*; G. 598; H. 509.—*rapidi*, see § 191.

61. *molem et montis* (acc. plur. long *i*) = *the mass of lofty mountains*, etc. (the figure, hendiadys, by which two nouns are used with a conjunction instead of one modified noun).

62. *foedere certo*, *under fixed conditions*; a compact, as it were, between the sovereign and his vassal (§ 253; G. 401; H. 419, iii.).

63. *sciret*, etc., *should know, when bidden, how both to check and to give loose rein*. Subj. of purpose (§ 317; G. 632; H. 497, 1).—*pre-*

mere, from the motion of the hand in drawing the reins; compare *Æn.* xi. 600. Opposed to **laxas dare** as one expression. See § 271; G. 424; H. 533. — **iussus** (§ 292; G. 667; H. 549, 1).

64. **vocibus** (§ 249; G. 405; H. 421). — **usa est**: in scanning read *usa'st*, see § 13, *b*.

65. **namque** (in prose usually **etenim**) introduces the reason of her coming to him; compare *Ecl.* i. 7, note. — **divom . . . rex**: compare *Il.* i. 544; *Bry.* 688. The expression is said to have been used by Ennius.

66. **mulcere**, in prose **ut mulceas** (§ 331, *g*; G. 532, *R*⁴; H. 598, i. N.). See *Od.* x. 21; *Bry.* 25. — **vento**, see note, *Ecl.* ii. 26.

67. **aequor**: a kind of cognate accusative (§ 238; G. 331; H. 371, ii. N. 3).

68. **Ilium**: they carried Ilium because they were on their way to found a new city to continue the old race. — **victos**: as the old home of the Penates was destroyed, they might be said to be conquered. — **Penates**: these were the Roman household gods, of which each family had its own, worshipped in connection with Vesta, goddess of the Hearth. Each city also had its hearth, with its sacred fire, its worship of Vesta, and its Penates; and those of Lavinium, which was according to the myth the metropolis of Latium, were supposed to have been brought thither by Æneas in person. When Rome became the head of Latium, it assumed the charge of these sacred rites; and the consuls and dictators regularly offered sacrifices in Lavinium to Vesta and the Penates upon assuming and giving up their office.

69. **incute vim**, give force to the winds, as it were by a blow (**quater**) of his sceptre. — **submersas**: proleptic use of the participle, "so that they will be sunken." — **ventis** (§ 228; G. 346; H. 386, 1).

70. **age diversos**, drive them (the men) scattered. — **disilce**, usually spelled improperly **disilce** (§ 10, *d*).

71. **sunt mihi**: compare *v.* 11 and note.

72. **quarum** (§ 216; G. 370; H. 397, 3). — **forma** (§ 253; G. 398; H. 424).

73. **iungam**, sc. **tibi**: Juno bribes him, because the act is beyond his lawful province (compare *Il.* xiv. 267; *Bry.* 320). — **conubio** (§ 248; G. 398; H. 419). — **propriam dicabo**, will assign her to you as your own (§ 186, *c*; G. 324).

74. **meritis**, services. — **exigat** (§ 317; G. 585; H. 497, ii.).

75. **prole**: abl. of means (§ 248; G. 403; H. 420).

76. **tuus . . . explorare**, yours the task to determine what you will have: the whole speech is exculpatory. For construction see § 270; G. 423; H. 549. — **optes** (§ 334; G. 469; H. 529, i.).

77. **mihi** (§ 235; G. 343). — **capessere** (§ 167, *c*; H. 336, N.³).

78. *tu mihi . . . concillas, you win for me whatever rule I have. — hoc quodcumque regni, a short form for hoc regnum quodcumque est* (§ 216; G. 371; H. 397, 3). — *sceptra Iovemque = the sceptre* (i.e. power) *from Jove* (hendiadys). The address is one of courtly compliment, as by *v.* 62 the power is direct from Jupiter.

79. *accumbere* (§ 331, *g*; G. 532, *R.*⁴; H. 535, *iv.*). The Romans reclined at their meals, and the same custom is attributed by Virgil to the gods, and to earlier nations, though in fact the early Greeks sat, as we do. (See Fig. 38.)

Fig. 38.



80. *potentem, lord. — nimborum* (§ 218; G. 374; H. 399, 3).

81. *conversa cuspidē, with the spear-point turned that way.* Macrobius says the description of the storm is taken from Nævius' Punic War, but see *Od.* *v.* 295; *Bry.* 347.

82. *agmine facto, like an assaulting column, the technical term for a column of attack.*

83. *quā, where* (§ 258, *g*; cf. § 148, *e*). — *turbine* (abl. of manner); in prose we should have a preposition.

84. *incubuere*: the perfect suddenly shifts the point of view, to indicate the swiftness of the act: *and now they have fallen upon the sea, and are ploughing up* (*ruunt*), etc. (cf. *Od.* *v.* 291; *Bry.* 348). — *marī* (§ 228; G. 346; H. 386).

85. *procellis, gusts* (§ 248, *c*; H. 421). — *Africus*: the south-west

wind (*sirocco*), blowing hot from Africa, is often one of the most violent on the Italian coast.

89. **Teucrorum, the Trojans**: so called from one of their ancestor Teucer. As the Trojans have to be constantly mentioned, Virgil uses all the names that can be made from the names of their various ancestors or heroes, or from any thing else connected with them; as Anchisiadæ, Lao-medontiadæ, Dardani, etc., just as the Greeks are called by various tribal names, Achivi, Danai, Argivi, etc. — **incubat, broods upon**.

90. **poli, the poles = the heavens** which revolve upon them (according to the ancient astronomy). — **micat, flashes**: the word expresses both the glittering and the quivering effect of the flash.

91. **intentant, threaten**: literally, spread before them.

92. **solvuntur, etc., his limbs are paralyzed by the chill of terror** (cf. Od. v. 297; Bry. 356): the ancients betrayed their emotions in a far more lively way than would be allowable in heroes of the present time.

93. **duplicis palmas, simply, both hands**. The ancient attitude of prayer was not with clasped hands, but with the palms spread upward, as if to receive the blessing: hence the emphasis of the phrase "worship with clean hands."

94. **refert, simply, utters** (strictly, *brings back* his words to the light as things hidden). — **ter quaterque, cf. Od. v. 306; Bry. 366**.

95. **quis, dat. plur. following contigit**. — **ante ora: a happy lot**, because their friends were witnesses of their deeds and glorious death.

96. **contigit, befell**: usually said of good fortune, as here. — **oppetere, sc. mortem, hence, to die**.

97. **Tydidæ, son of Tydeus, Diomedes, who met Æneas in single combat**. Il. v. 297; Bry. 201. — **campis** (locative abl.). — **mene potuisse, to think that I could not, etc., cf. v. 37 (§ 274; G. 341; H. 539, 3)**. — **dextra** (abl. of instrument).

99. **saevus, stern, not sparing the foe**: so Æneas himself is called **saevus**, xii. 107. — **Æacidae, i.e. Achilles, grandson of Æacus**.

100. **Sarpedon**: the Lycian prince, son of Jupiter. His body is said to have been borne home by Sleep and Death; but Virgil does not care for this detail. — **Simois, etc., the Simois rolls the shields, helms, and stalwart forms of so many heroes carried away beneath its waves**. See Il. xii. 22; Bry. 29.

102. **lactanti, as he utters** (dative of reference, § 235; G. 354). Compare note to Ecl. i. 28. — **procella, the hurricane, concretely, as the solid body that strikes; Aquilone, the particular wind that produces it, and so makes it howl (stridens)**.

103. **adversa, right in his face** (adjective for adverb, § 191; G. 324, R.⁶; H. 443).

104. **avertit**, (sc. **se**; compare *v.* 158, note) **dat**: the subject is **prora**. The prow by turning away is said to cause the broaching-to.

105. **cumulo** (abl. of manner).

106. **his** (§ 235; *G.* 354).

107. **aestus**, the *seething flood*: originally the boiling of heated water. — **arenis**, i.e. the water is turbid with sand; they are approaching the Syrtes. See *v.* 111.

108. **torquet**, *hurls*: the word is usually applied to the hurling of a spear, from the revolving motion like that of a rifle-ball given by the thong wound round it. — **latentia**, *hidden* by the roaring waves: in calm they are visible ("dorsum immane," *v.* 110) at the surface. These reefs are supposed to be just outside the bay of Carthage.

109. **saxa**: a sort of parenthesis. Rocks like what, in midwater, the Italians call *altars*, — not, necessarily, this particular group, which they probably knew nothing about.

111. **in brevias et Syrtis**, *shoals and quicksands*, i.e. the shoals of the great Syrtis. — **visu** (§ 303; *G.* 437; *H.* 547).

112. **aggere**, *embankment*: the image is taken from military (naval) entrenchments, in which the ships drawn up on land were thus fortified; compare **castris**, *iv.* 604.

114. **ipsius**, i.e. *Æneas*, the *leader* himself; compare *Ecl.* iii. 3, and note. — **ingens pontus**: like our phrase, "a heavy sea."

115. **puppim** (§ 56, *b*; *G.* 60; *H.* 62). — **excutitur**, *is thrown overboard*: the regular term for being thrown from a chariot or horse, etc.

116. **ibidem torquet**, *spins about in the same spot*. — **ter**: the number is proverbial ("three times round went our gallant ship").

117. **rapidus**, *hungry*; compare **rapio**, *to seize*. — **aequore** (locative abl.).

118. **rari**, *scattered*, i.e. the drowning crew.

119. **arma**: shields, for instance, would float quite visibly for awhile, or the word may refer to any equipments. — **tabulae**, *planks*.

121. **qua**, instrumental ablative (§ 248; *G.* 403; *H.* 420).

122. **hlemps**: this word has properly a parasitic **p** in the nominative. — **laxis compagibus** (instrumental abl.), *with loosened joints*.

123. **imbrem**, properly *rain-flood*; but here *water* in general. — **rimis** (abl. of manner).

124. **murmure** (abl. of manner).

125. **Neptunus**: the name of this god is probably from the same root as our word *naphtha* (*Zend*, *NAPTA*, *wet*). Originally a god of *water* generally, he became in time identified with the Greek Poseidon, and restricted to the sea, i.e. the Mediterranean, the outer waters belonging to Oceanus.

126. *stagna refusa*, i.e. the still waters beneath were forced forth upon the surface. — *vadis*, abl. of separation (§ 243; G. 388, R.³; H. 414, N.¹). — *commotus*, *disturbed*, inwardly; but as a god he must be represented with *placidum caput*. — *alto* (locative abl. or possibly abl. of separation).

127. *unda* (abl. of separation).

128. *aequore*, compare *v.* 29.

129. *caeli ruina* (root in *ruo*, to dash; German, *stürzen*), the wreck of the sky: the violent storm of rain is regarded as an actual downfall of the sky itself.

130. *fratrem*, obj. of *latuere*, were hid from (§ 239, d; G. 333, R.¹; H. 371). — *doli*, *frae*, her craft (known to him as her brother), and the *wrath* which was the motive of its exercise.

131. *dehinc*, a monosyllable.

132. *generis fiducia vestri*, confidence in your origin: the winds were the sons of Aurora and the Titan Astræus; and so on one side of divine origin, and on the other sprung from the rivals of the gods.

133. *iam*, at length, with the notion of a gradual progression, the regular force of the word.

134. *miscere* (§ 271; G. 424; H. 533). — *tantas moles*, i.e. such mighty billows.

135. *quos ego*: he leaves the threat to their imagination; he can spare no time for words. Such a break is called *aposiopesis* (p. 299), a sudden silence. — *componere* (§ 270; G. 423; H. 538).

136. *post*, hereafter; *commissa*, your misdeeds. — *non similis poena* (abl. of instrument), no penalty so light. — *luetis*, atone for: the word signifies the payment of a debt or fine (the true meaning of *poena*).

139. *sorte datum*: Jupiter, Neptune, and Pluto were said to have chosen their realms by lot, a notion probably suggested by the Roman mode of assigning provinces. Supply *esse* (§ 336; G. 653; H. 523, i.).

140. *vestras*: though addressing Eurys, he includes them all. — *iactet se*, let him display his arrogance. — *aula*: as a king, he must have his court somewhere.

141. *clauso*, i.e. reign over the winds imprisoned, without the power to let them loose. — *dicto* (§ 247, b; H. 417, N.⁸).

144. *Cymothoe*, a sea nymph, "she that runs upon the wave"; *Triton*, Neptune's trumpeter, blowing a conch-shell. These names are mentioned to suggest all the sea-divinities. — *adnixus*, pushing against the ships.

145. *scopulo* (abl. of separation). — *levat*, lifts, using the trident as a "lever." — *tridenti* (§ 87, a; G. 85, 2; H. 157).

146. *syrtis*, the sand-banks piled against the ships; cf. *v.* 112.

147. *lævibus*, *light*, skimming the surface.—*rotis* (§ 248; G. 403; H. 420).

148. *veluti*, *just as*: introducing the first and one of the most celebrated of Virgil's similes. The ferocity of a mob and the power of eloquence were things very familiar to the Romans. Hence the simile is proper, though generally the less vivid should be compared with the more vivid.—*magno in populo*: the greater the crowd the more striking the effect.—*saepe* belongs properly to the whole idea, and so is equivalent to *as often happens*.

149. *seditio*, *revolt*, lit. a *going apart* (= *se-Itio*).—*animis*, *with passion*; compare *v.* 56, note (§ 248; G. 398; H. 419).—*ignobile*, *mean or obscure* (lit. *of no recognizable standing*: *in-gnosco*).

150. *iam*, see note, *v.* 133.—*faces*, *fire-brands*: Rome, being at that time largely built of wood, was very vulnerable to this favorite weapon of the mob.

151. *tum*, correl. with *cum*, *v.* 148.—*gravem*, of weight or influence.—*meritis*, *services* (to the state).—*si quem* belong with *virum*.

152. *conspexere*, plur. because here the individuals are thought of, though a collective noun is used before.—*adstant*, *stand by*, implying attention.

153. *regit . . . animos*, *sways their minds by words* (addressed to their reason); *pectora mulcet*, *calms their passion* (whose seat is in the breast; compare note to *v.* 36).—*mulcet*: used originally of the *stroking* of an animal, and so of soothing the blind passion of the crowd.

154. *fragor*, *crash* of the breakers (*frango*).

155. *caelo* (locative abl.).—*curru*, old dative (§ 68; H. 116, N.).—*secundo* (old participial form = *sequendo*), *following*, i.e. gliding easily after the horses. (See Fig. 39.)

157. *quæ proxima* = *the nearest*, sc. *erant*.

158. *vertuntur*, *turn*: used in the reflexive or "middle" sense, which is expressed in English by the active form, and in Latin more commonly by the passive (§ 111, N.¹; G. 210; H. 465). But the active is also common in the same sense after Cicero's time; compare *v.* 104.

Fig. 39.



160. **objectu, interposition**: "an island makes a port by interposing its shores, against which every billow breaks, and parts [running up] into deep coves" (**sinus**). (For a similar harbor see Fig. 40.) — **quibus**, abl. of instrument (§ 248; G. 403; H. 420).

Fig. 40.



162. **rupes**, the rocky shore in general; **scopuli**, *peaks* or headlands ("look-outs," see v. 180, note). — **gemini**, *twin*, i.e. corresponding, one on each side. — **minantur**, *tower*. For the whole description cf. Od. xiii. 96; Bry. 117; also ix. 136; Bry. 164.

164. **scaena**, properly the decorated wall (*frons scaenae*) at the back of the stage in Roman theatres: here, the background of woods and hills as seen from the shore. (See Fig. 41.) — **silvis** (abl. of manner, *a dark forest with bristling shade* (referring to the forms of the firs, etc.), *like a scene with waving woods juts over from above*.

165. **umbra** (abl. of manner).

166. **scopulis**, of rocks (abl. of quality), i.e. the cave is made by them.

167. **aquae dulces**, fresh water springs, opposed to **amaræ**, brackish or salt. — **vivo saxo** (abl. of material, § 244; G. 396, 2), living rock i.e. in its natural site, and so sharing in the common life of nature.

168. **fessas**, weary, as if the ships felt the hardships they had undergone.

170. **omni ex numero**, twenty in all (v. 381): one was lost, and twelve were scattered but afterwards reappeared (v. 393).

171. **amore** (abl. of manner).

172. **arena** (§ 249; G. 405; H. 421: originally an instrumental abl.).

173. **sale tabentis**, dripping with brine (abl. of means).

174. **silicel**, from flint (§ 229; G. 346; H. 385, 4).

175. **foliis**, dry leaves, used as tinder (§ 248; G. 403; H. 420). — **circum dedit**, he put about it.

176. **nutrimenta**, any thing that would keep the spark alight, — chips, stubble, etc. (§ 225, d; G. 348; H. 384, 2). — **rapuit**, etc., he kindled a blaze in dry fuel. The word seems to apply to the sudden bursting out of the blaze. — **fomite**, root in **foveo** (abl. of instrument).

177. **cererem**, corn: identified with the goddess herself by the so-called figure, Metonymy (compare Ecl. vi. 15; Liv. xxii. 37). — **corruptam**, damaged. — **arma**, utensils, such as hand-mills (**saxa**), baking-pans, etc.

178. **expediunt**, fetch out from the ships. — **fessi rerum**, weary of their hardships: they are eager to catch ever so short a respite. For the genitive, see § 218, c; G. 374; H. 399, 3. — **receptas**, recovered from the sea.

179. **torrere**, to parch, before grinding or bruising (**frangere**): the wet grain would particularly need it.

180. **scopulum conscendit**, cf. Od. x. 146; Bry. 176: **scopulus** — (σκόπελος, from σκοπέω) — is a rock suitable for a look-out, a borrowed word; the corresponding Latin form is **speculum**, with a different sense. Cf. v. 162, note.

181. **pelago** (locative abl.). — **Anthea** (§ 63, f; G. 72; H. 68) **si quem videat** (indir. quest., § 334, f; G. 462; H. 529, 1), [to see] if he can see any [thing of] *Antheus*.

183. **Capyn**, see references, v. 181, also § 63, g. — **arma**, shields, per-

Fig. 41.



haps arranged in order along the quarter: but there is also an ornament on the high stern, evidently representing a shield, which may be meant here. (See Fig. 40.)

184. **cervos**, see Od. x. 158; Bry. 190.

187. **hic**, adverb.

188. **tela** (§ 201, *d*).

190. **sternit**, *lays low*.

191. **miscet inter**, *disperses among*.

193. **fundat** (§ 327; G. 579; H. 520, 2).

195. **deinde** (dissyl.) **dividit**, *next he shares*. — **cadis onerarat**, *had laden in jars* (dat., § 225, *d*; G. 348; H. 384, 2). — **Acestes**: it is implied that they had stopped at Segesta and been entertained by Acestes on their way. This is not distinctly stated here, though implied in *v.* 34, because Æneas is to stop there again on his later voyage (Book v.).

196. **heros**, Acestes; see Od. ix. 196; Bry. 2, 7.

198. **ignari**, *without knowledge*. — **ante**, adverb equivalent to an adjective qualifying **malorum**, which is itself used as a noun (compare § 207, *N.*, etc.; G. 440; H. 443, *N.*³), a use common in Greek, and not very rare in Latin. Cf. Od. xii. 208; Bry. 249.

199. **O passi graviora**, *ye who have suffered heavier woes*; cf. Od. xx. 18; Bry. 20.

200. **Scyllaeam**, *of Scylla* (§ 190; G. 360, *R.*¹; H. 395, *N.*²). — **rabiem**,

Fig. 42.



madness, especially of animals; so here of Scylla, who is conceived as surrounded by dogs (iii. 424-432). (See Fig. 42, and compare Ecl. vi., Fig. 26.) — **penitus**, *far within*, i.e. the depths of Charybdis, to which **scopulos** refers.

201. **Cyclopea**, i.e. of Sicily; cf. iii. 569. — **accectis** = **accessistis** (§ 128, *b*; G. 151, 1; H. 235; cf. iv. 606, v. 786).

203. **meminisse** (§ 270; G. 423; H. 549). Servius says this passage is from Nævius.

204. **discrimina rerum**, *crises*: **discrimen** (root in *cerno*), properly the decision, hence the turning-point.

205. **tendimus**, *sc. iter*.

207. **rebus secundis**, dative (§ 225; G. 343).

209. **voltu** (abl. of instrument). — **altum corde**, *deep in his heart* (locative abl.).

210. **se accingunt**, *gird themselves = make ready*: the clothes of the ancients, hanging loose, had to be buckled up for any active task. — **prædae**, *for their prey*, i.e. to prepare the feast.

211. **costis** (abl. of separation). — **viscera**, properly, the great internal organs, heart, liver, etc., but used in general for the flesh, or whatever soft parts are beneath the skin.

212. **pars secant** (§ 205, c), see II. i. 465; Bry. 582. — **veribus**, abl. of instrument.

214. **victu**, etc., *they recover their strength with food*.

215. **Bacchi** (§ 223; G. 373, R.⁶; H. 409, v.). — **implentur**, see § 111, N.¹; G. 210; H. 465.

Fig. 43.



216. **exempta**, sc. **est** (see note, v. 36): *when hunger had been relieved*. For tense see § 324; G. 563; H. 471, 4.

217. **requirunt**, i.e. inquire of one another.

218. **seu credant**, ind. quest., of which the direct would be **credamus**, *shall we believe* (§ 334, b; G. 467; H. 486, ii.), depending on **dubii**, *wavering*.

219. **exaudire**, *hear* [as they call] *from the distance*. It is possible that Virgil here refers to the custom of calling the dead (*conclamatio*) as a part of the funeral rites.

221. **secum**, *by himself*: the commander must not show grief in the sight of his men (cf. v. 198).

223. **finis**, *the end* of the day, or of the feast.

224. **despicens**, *looking down upon* (Ribbeck has **dispicens**, *looking abroad*). For an ancient representation of Jupiter in a similar attitude see Fig. 43. — **vellivolum**, *alive with sails*. Latin as compared with

Greek is curiously bare of such compounds as this, and most of those attempted by the poets gained no root in the language; so English as compared with German.

225. **sic**, i.e. **despiclens**.

226. **regnis**, on the realms (it may be either dat. or abl.).

227. **lactantem**, as it were shifting his cares about like a heavy load. — **talis curas**, such cares as became the ruler of the world, indicated by **despiclens**, etc.

228. **tristior**, sadder than usual, see § 93, a; G. 312; H. 444, 1. — **nitentis oculos** (§ 240, c; G. 332; H. 378).

229. **qui regis . . . terres** = *who rulest by eternal might and by thy terrible thunder*, but it may also be translated literally.

231. **quid committere potuere**, i.e. *what can they have done* (§ 288, a; G. 246; H. 537, 1).

232. **tot funera passis**, having suffered so many fatalities, particularly in the fall of Troy.

233. **terrarum orbis**, the circle of the lands, i.e. in particular those about the Mediterranean; but equivalent, nearly, to "the whole earth." — **ob Italiam**, i.e. on account of their destined voyage to Italy and Juno's opposition to it, all harbors are closed in order to hinder them.

234. **hinc**, from him and his race. — **Romanos**, with fore, depending on **pollicitus**.

235. **Teucri**, see note, v. 8. — **revocato**, restored, recalled from destruction.

236. **tenerent**, shall hold; imperf. by sequence of tenses (§ 286; G. 510; H. 493, i.).

237. **pollicitus**, supply **es**, or better, read **pollicitu's**, *has promised*, see § 13, b. — **sententia**, (new) purpose. — **te**, i.e. your action.

238. **hoc**, by this (abl. of means, § 248; G. 403; H. 420). — **equidem**, at least.

239. **fatīs . . . rependens**, compensating adverse fate by [the hopes of a happier] fate (abl. of means).

240. **nunc**, opposed to **solabar**: *I used to find comfort for the fall of Troy and its mournful ruin; but now I find that hope was vain*.

243. **tutus** (emphatic), i.e. though far within the bounds (**intima regna**) of a hostile people (**Liburnorum**).

244. **superare**, pass beyond, but with the suggestion of surmounting difficulties. Compare Ecl. viii. 6.

245. **per ora novem**: Venus pauses in her appeal to describe a curious natural phenomenon. The Timavus is the name of a small river and bay, or creek, at the head of the Adriatic, where several springs — the

actual number is seven — flow by underground channels in the limestone into the salt water. When the waters are forced back by a storm, the salt water finds its way through these crevices, so as to disgorge "with roaring flood" through the springs upon the land,—"pelago premit arva sonanti."

247. *urbem Patavi*, as we say, *the city of Padua* (§ 214, *f*; G. 359; H. 396, vi.). In the time of Virgil this was the fourth city of the empire in wealth, ranking next after Rome, Alexandria, and Gades (Cadiz).

248. *arma fixit*, i.e. in the temples, in gratitude for the peace which made them useless (cf. *Ecl.* vii. 24, and note).

249. *compostus, undisturbed*; literally, settled to rest after the turmoils of his former wars. By many editors it is taken as referring to the burial of Antenor. The words are capable of either meaning (see Harper's Dictionary), but the former seems better.

250. *progenies*, i.e. Venus the daughter of Jove, and Æneas her son, with whom she naturally identifies herself. — *adnuis, dost promise* by thy nod: present tense, as if no change could be thought of. — *caeli arcem, the height of heaven*; Æneas was worshipped as one of the *Dei Indigetes* (xii. 794; Liv. i. 2).

251. *infandum, O horror* (unspeakable)! — *unius*, i.e. of Juno.

253. *hic* (referring to the facts, but agreeing with the predicate *honos*), *is this the honor shown to piety?* (§ 195, *d*; H. 445, 4). — *reponis, restore us to our rule*, i.e. give us that which is already ours by your promise.

254. *olli*, old form for *illi* (§ 100, *a*).

255. *voltu*, etc. Virgil so identifies Jupiter with the sky, that he indicates his personal expression by the corresponding appearance of Nature. (See derivation of the name in *Lexicon*.)

256. *oscula* (dim. of *os*), *the pretty lips*. — *libavit, kissed*: the word means to take a bit away; hence, *to pour a portion of wine as a libation*, and (as here) *to taste*.

257. *parce metu* (dat., § 68, N.; H. 116), *spare your fears*. — *Cythera*. Venus is so called from the island Cythera, south of Greece, where the Phœnicians had an early colony, and introduced the worship of their goddess Aphrodite (Venus), as they also did in Cyprus and elsewhere. It was here that the goddess was said to have first landed from the waves.

259. *sublimem, on high*, see § 191; G. 324, R.⁶; H. 443.

260. *sententia*, see v. 237.

262. *longius, at greater length*. — *volvens, unrolling*, as it were,

the scroll of fate. (See Fig. 44.) — *movebo*, *bring to light* (lit. disturb).

263. *Italiā* (ablative; notice the quantity of the *a*).

Fig. 44.



264. *mores*, i.e. institutions.

— *viris* (§ 235; G. 343; H. 384, 4). — *ponet*, *shall establish*; used in a slightly different sense with its two objects. This usage is sometimes called *Zeugma*, but the difference in sense often exists only in the translation, and was not perceptible to the Romans.

265. *tertia aetas*, i.e. he shall live to reign three years in peace. — *regnantem* (§ 292, *c*; G. 536). — *viderit* (§ 328; G. 573; H. 519, ii.).

266. *Rutulis* (dat. of reference, § 235): the Rutuli were a Volscian people, whose chief city

was Antium. They, with their king Turnus, are represented as the chief antagonists of Æneas at his settlement in Italy. — See Book vii. and Livy, i. 2. — *at*, i.e. though Æneas' reign shall be short, yet, etc.

267. *Iulo* (§ 231, *b*; G. 322; H. 387, N.¹).

268. *stetit*, for tense see § 276, *c*, N. — *regno* (§ 248; G. 398; H. 425).

269. *volvendis* = *volventibus*, as coming from the deponent (reflexive) form *volvor* (§ 296, footnote; G. 427, R.¹). — *mensibus*, apparently abl. abs., though it may possibly be explained as a free use of the abl. of manner.

270. *Lavinī*, see note, *v*. 247.

271. *longam Albam*, see Livy, i. 2.

272. *hic*, i.e. at Alba. — *ter centum*: reckoning from the usual date of the Trojan war, this would still be nearly a century before the assumed founding of Rome, B.C. 753. — *iam*, i.e. after the transfer. — *regnabitur* (impers., § 146, *c*; G. 199, R.¹; H. 301, 1), *the dynasty shall last*. — *annos* (§ 256; G. 337; H. 379).

273. *Hectorea*: the race is here named from its greatest hero, perhaps also with a hint at the prowess of the kings. See note, *v*. 38. — *regina*, *princess*, as daughter of Numitor; *sacerdos*, *priestess*, as vestal virgin.

274. *geminam . . . prolem*, *shall give birth to twin children*. — *partu* (§ 248; G. 398; H. 419). — *dabit* (§ 328; G. 573; H. 519, ii.).

—**Ilia**, i.e. of the house of Ilus: her name was commonly given as Rhea Silvia; see Livy, i. 3.

275. **lupae tegmine** (§ 245; G. 407; H. 416): Romulus was no doubt represented in pictures, etc., clad in a wolf-skin, as Hercules in the lion's skin, etc. (See Fig. 45.) — **laetus**, clad proudly, i.e. proud of the distinction.

276. **Mavortia moenia**, the walls sacred to Mars (= Mavors), the patron deity of Rome, and naturally the imputed father of its founder. He was one of the most widely worshipped of the Italian gods, and nearly every nation had a month named for him.

279. **quid, nay even (qui-ne? why not?)**.

280. **metu** (abl. of manner or means). — **fatigat, harasses**.

282. **togatam**: the *toga* was the peculiar garb of the Romans, and was required to be worn by them on all state occasions. (See Fig. 82.) As it was the robe of peace, the phrase here alludes to the civil greatness of the Romans, while **rerum dominos, lords of affairs**, indicates their military dominion.

283. **placitum = placuit**, see § 146, N. — **lustris** (abl. absolute), the period between two successive purifications (**luo**), — in theory four years, but in later practice five; here used indefinitely.

284. **Assaraci**: Ilus and Assaracus, sons of Tros, were the founders of the two royal families of Troy (see table, p. 65 of notes). — **Phthia**, in Thessaly, the home of Achilles; **Mycenae**, the royal city of Agamemnon, near Argos. These names stand for the whole of Greece, which was made subject to Rome B.C. 146.

285. **Argis**, dat. (§ 229, c; G. 345; H. 385, 4).

286. **Caesar** (also **Iulius**, v. 288), i.e. Augustus. His proper family name was C. Octavius Thurinus, but being adopted by will by his grand-uncle C. Julius Caesar, he, as was customary in such cases, took the name of his adoptive father with the addition of one formed from his own gentile name, to which the title of Augustus was afterwards added by the senate. Thus he became C. Julius Caesar Octavianus Augustus. — **origine** (§ 251; G. 402; H. 419, ii.).

287. **terminet**, subj. of purpose (§ 317; G. 632; H. 497). — **Oceano** (abl. of means).

Fig. 45.



289. **caelo**: Augustus was honored as a divinity before his death, though no temples were erected to him in Rome (see Horace, Odes, *passim*). — **Orientis**: the allusion is probably to the surrender by the Parthians of the standards taken from Crassus (cf. vii. 606).

Fig. 46.



290. **hic quoque**, *he too*, as well as Æneas.

291. **mltescent**: compare Ecl. iv.

292. **cana**, *unsullied*, a type of purity and dignity: so applied to Veritas and Vesta as well as Fides. —

Fides: one of the most characteristic features of the Roman religion was the worship of abstract qualities, as Faith, Honor, Modesty, Fortune. — **Vesta**, goddess of the Hearth (see note, *v.* 68).

For a representation of her see Fig. 46.

— **Quirinus**, a Sabine god of war (**quiris**, *spear*), with whom Romulus was identified after his death. The hill *Quirinalis* had its name from him, and on it was his chief temple. — **Remo**, here represented as ruling in partnership with his brother, not slain by him according to the more common legend.

293. **ferro**, depending on **claudentur** (abl. of means).

294. **Belii portae**: the temple gates of Janus Quirinus were open in time of war and closed in peace. They were closed by Augustus for the first time after two hundred years (B.C. 29, and again B.C. 25). By a free poetic image, Bellona (to whom the actions in *vv.* 295 and 296 belong) as well as Furor seem to be here confounded with Janus. For the temple of Janus see Fig. 47. — **implus**: alluding to the civil war, a conflict between persons bound together by a common kindred and religion.

Fig. 47.



296. **nodis ænīs**, *links of brass*. — **ore cruento**, *with bloody jaws*, like a beast of prey.

297. **Maia** (§ 244, *a*; G. 395; H. 425). — **genitum**, Mercury, who takes the place of Hermes in the Greek mythology. (See Fig. 00.) His mother Maia, daughter of Atlas, became the chief star in the group of the Pleiades.

298. **pateant** (§ 331; G. 546; H. 498, i.), *to have* (see that they are) *opened*, depending on the idea of commanding implied in **praemittit**.

299. **hospitio**, *hospitably* (ablative of manner). — **fatī** (§ 218, a; G. 373; H. 399, 2).

300. **arceret**: the purpose of Jupiter (§ 317; G. 544, i.; H. 497, ii.); the tense changes on account of the difference in the relations of the clauses. The strict sequence would be secondary in both cases (§ 287, e; G. 511, R.¹; H. 495, ii.), but the object-clause (the command) like indirect discourse admits the irregular sequence more easily than the pure purpose-clause. — **finibus** (§ 243, a; G. 388; H. 414, N.¹).

301. **remigio**, *oarage*: the winged cap of Mercury (*petasus*) and the winged sandals (*talaria*) are compared to a ship's banks of oars.

302. **-que**, and accordingly, this idea being expressed by the closeness of the connection made by **que**.

Fig. 48.



303. **quietum**, i.e. free from alarm, which might lead her to resist their coming; **benignam**, implying active good will and help.

306. **lux alma**, *the kindly light* (root in **alo**). — **exire**, depending on **constituit**, below. (Observe that each pair of infinitives — **exire**, **explorare**; **quaerere**, **referre** — is connected by **que**, while the two pairs are joined by no conjunction.)

307. **oras**, governed by the **ad** in **accesserit** (§ 170, a, 1; G. 346, R.¹; H. 386, 3). The subjunctive is in an indirect question following **explorare**.

308. **nam**, introduces the reason of his doubt. He sees they are not cultivated, but he is in doubt whether they are the waste lands of a people, or absolutely wild.

309. **exacta**, *ascertained*: from this verb is derived *examen* (*ex-ag-men*), the tongue of the balance, with its derivatives *examino*, etc. (cf. **aequata examine**, xii. 725).

310. **convexo**, *the hollow*.

311. **horrentibus**, *dark*.

312. **comitatus**, passive, see § 135, *b*; G. 182, R.²; H. 231, 2. — **Achate** (§ 248; G. 205, R.²; H. 415, 1).

313. **bina**, because usually borne in pairs (§ 95, *d*). (See Fig. 48.) — **crispans**, *brandishing* (shaking as he moved), cf. Il. xii. 298; Bry. 360. — **ferro** (abl. of quality).

314. **cui** (§ 228, *b*; G. 343). — **obvia**, *to meet him* (§ 191; G. 324, R.⁶).

315. **virginis**: to address a mortal, a divinity must take mortal shape; here, that of a huntress maid is most appropriate. — **habitus**, *carriage* (*appearance*). — **arma**, loosely used of the dress as well as the equipments, see *vv.* 318–320.

316. **Spartanae**, used as if in apposition with **virginis**, i.e. either of

Fig. 49.



Fig. 50.



a Spartan maid or such as **Harpalyce**, etc. — **Harpalyce**, a female warrior of Thrace. Representations of these were probably familiar to the Romans in works of art: hence the present, **fatigat**. — **qualis**, *in such guise as* (supply **tallis virginis**). — **fatigat**, *tires out*, i.e. to keep up with her. For a similar costume see Figs. 49 and 50.

317. **Hebrum** (§ 170, *a*, 1; G. 346, R.; H. 386, 3), the

other reading **Eurum** seems better, but it is against the manuscripts. Translated, "Wearing the face, and form, and the equipments of a maiden, a Spartan maid or such a one as the Thracian Harpalyce appears when she tires out," etc.

318. **umeris**, abl. or dat. — **de more**, *after the manner* of hunters. — **habilem**, *light* for handling, like *handy*, the common English expression.

319. **venatrix**, explanatory apposition (§ 184; G. 324; H. 363), as *a huntress*. — **diffundere**, see § 331, *g*; § 546, *R.*¹; H. 533, ii. 2; cf. *v.* 66.

320. **genu** (acc. of specifi., H. 378). (See Fig. 50.) — **sinus**, *folds* (of the outer garment), governed by **collecta** used as a reflexive (§§ 111, *N.*¹, 240, *c*; G. 332, 2): *with her flowing folds gathered in a knot*.

321. **monstrate**, *show, if you have seen* (hence, by an easy transition, as an indir. quest., *whether you have seen*; see § 334, *f*; G. 462, 2; H. 529).

322. **errantem**, *ranging in pursuit of game*; **prementem**, *driving close*, and so following to a distance in chase, either of which would lead them astray.

323. **succinctam**, *close belted*.

325. **Venus, Veneris filius**, brought together, to put more sharply the idea that mother and son do not recognize each other.

326. **mihi**, see § 232, *a*; G. 352; H. 388, 1.

327. **memorem** (dubitative subj. See § 268; G. 467; H. 484, *v.*). The question takes the place of a name. — **namque** gives the reason for the doubt implied by the question. — **virgo**: this, his first idea, he corrects as inconsistent with her face.

328. **hominem**, a kind of cognate accusative. (237, *c*; G. 329, *R.*¹; H. 371, ii. *N.*)

329. **Phoebe soror**: Diana, as he judges from her dress. — **sanguinis**, partitive genitive (§ 216; G. 366; H. 397).

330. **sis** (§ 267; G. 253; H. 483). — **felix**, *propitious*.

334. **multa hostia**, *many a victim*, i.e. in case you grant my request.

335. **equidem**, *it is true* (concessive): "though I claim no such title, yet I will reply." — **honore** (§ 245, *a*; G. 398, *R.*²; H. 421, *N.*²).

336. **virginibus**, see § 231; G. 349; H. 387, or 384, *N.*² — **mos est**, i.e. it is only the usual dress of Tyrian maidens, and does not indicate a goddess as you suppose.

337. **coturno**: the high-laced boot was also a part of the hunting-dress, cf. *Ecl.* vii. 32. (See Fig. 49.)

338. **Punica** (**Poenica**, compare **punio**, **poena**), a word kindred with *Phœnician*. — **Tyrios, Agenoris**: these explanations are added to show what *Punica* means, of which *Aeneas* could be expected to know nothing, as well as to indicate a civilized race; hence *sed* in the next verse. Agenor was father of Cadmus and Europa, and founder of Sidon, the metropolis of Tyre. The lands, however, are not Phœnician, but Libyan.

339. **genus**, in app. with the noun implied in *Libyci*.

341. **fugiens**, present in reference to **profecta**. — **longa est**, i.e. it would be a long story to tell the catalogue of wrongs (§ 311, c; G. 246, R.; H. 476, 5).

342. **ambages**, details, lit. *roundabout ways, ins and outs*. — **fastigia**, the main (salient) points (only), hence **sed**.

343. **ditissimus**, etc., *richest of the Phœnicians in land* (§ 218, c; G. 374, R.²; H. 399, 3). Many read **aurl** as better suited to the circumstances. But **agri** seems best supported, and, to a Roman, land would be the first indication of wealth.

344. **miseræ**, see note to **mihi**, v. 326.

345. **intactam**, a maid; **primis ominibus**, at her first marriage (abl. of means); the ritual of consulting omens — used in all important matters, and especially in marriage — is here put for the marriage-rites in general.

347. **ante**, etc., *than all others*. — **scelere** (§ 253; G. 398; H. 424).

348. **quos inter medius**, in the midst between them came a feud (§ 191; G. 324, R.⁶). — **Sychæus**: note that the y is here short, though long in v. 343. Such liberties are often taken by the poets with foreign proper names.

349. **impius ante aras, clam ferro incautum**. Notice the collocation of the words by which the *impiety* and *treachery* of the act are heightened.

350. **securus**, regardless (*se-cura*) of his sister's love. — **amorum**, see § 218; G. 373; H. 399, 3.

352. **malus** = *wickedly*. — **lusit**, *mocked*. — **amantem**, used as a noun, see § 188, a; G. 438; H. 441, 2.

353. **ipsa sed**: the idea is, "but in vain, for her husband himself came and revealed the crime." — **inhumati**, *unburied*, for which reason his spirit could not rest, but must haunt the place.

355. **aras . . . pectora**: the plurals have no real force, as the poets often use the plural for no reason except a metrical one.

356. **nudavit**, *laid bare* — the altars as the scene, and his breast as the evidence, of the crime. — **retexit**, *uncovered* (*tego*); cf. **recludit**, v. 358: the particle **re**, by reversing an act, may be said to undo it.

357. **celerare**, see § 331, g; G. 546, R.¹; H. 535, iv. — **patria** (§ 243, a; G. 388; H. 414, N.¹).

358. **veteres**, *old treasures*, and so not discovered and seized by Pygmalion (v. 349).

359. **ignotum**, i.e. kept secret, apart from his other wealth. — **pondus**, *mass*.

360. **his commota**, i.e. the deed produces fear; the treasures produce hope of successful escape. — **parabat**, *began to make ready*.

361. **conveniunt**, *those gather, in whom*, etc. — **qulbus** (§ 231; G. 349; H. 387). — **odium**, *hatred* for past wrongs; **metus**, *fear* of coming ones.

363. **avari**, etc.: the greed of the tyrant is contrasted with the distance whither his lost treasures are gone. — **pelago** (§ 258, *g*; G. 387).

365. **devenere**, *landed*, lit. *came down* from the sea that rises towards the horizon. Compare **conscendi**, *v.* 381, also ἀνάγειν, κατέγειν — **locos**, *at the spot*, see § 258, *b*; G. 342; H. 380, 3: notice the difference of idiom.

367. **mercati [sunt]**, *they bought the ground*. — **Byrsam**: the Phœnician *Bursa* (Hebrew *Bosra*) is a *citadel*. The confusion of this with the Greek βίρσα, *hide*, probably gave rise to the story, according to which the colonists bought as much ground as they could cover with an ox-hide. Cutting the hide into strips, they succeeded in getting a generous site for the new town. This verse and the next are bracketed by Ribbeck, and they are certainly unnatural.

368. **possent**, subj. of indir. disc., being a part of the terms of the bargain (§ 341, *c*; G. 630).

369. **vos**, expressed for emphasis on account of the change of subject (§ 194, *a*). — **qui tandem**, *who, pray?*

370. **talibus**, *as follows*.

372. **repetens**, *going back*; **pergam**, *go on* (§ 307, *b*; G. 598; H. 509).

373. **vacet audire**, *if you should have leisure to listen to*, etc.

374. **ante . . . componat**, *Vesper would sooner bring the day to an end, closing [the gate of] Olympus*: so the phrase "open the gates of the morning." Mount Olympus in Thessaly, the residence of the gods, had come to be the conventional poetic term for *heaven*.

377. **forte sua**, *by its own chance (fors)*: i.e. there was no hostile intent.

378. **pius**, properly so called on account of his filial piety in carrying away his father, but the word was probably not restricted to that, but indicates Virgil's whole idea of his character. — **raptos ex hoste**, *rescued from the midst of the foe*.

379. **fama . . . notus**: this boast is quite in keeping with ancient notions. Modesty, real or assumed, is a late growth of civilization.

380. **patriam**: because Dardanus, son of Jupiter and Electra, came originally from Italy. (See table, p. 65.) — **genus**: he is to re-establish the race in its old seat.

381. **his denis**: the distributive is used, because ten are counted *each time* (§ 95, *c*; G. 95, R.¹; H. 174, 2). — **conscendi aequor**, *I climbed the sea*, because the sea seems to rise as it recedes (cf. *v.* 365), or simply *embarked upon*. — **navibus** (§ 248; G. 391, R.²; H. 420).

382. **data**, *spoken* at various times (see ii. 771; iii. 94, 154).

383. **vix**, i.e. and these with difficulty.

384. **ipse**, opposed to the ships. — **ignotus (in-gnotus)**, although he has just said **fama notus**: his person is unknown, though his fame has spread. — **Libyae**, the only continent left, as he has been driven from Asia (Troy) and Europe (Thrace), and is still forbidden to reach Italy.

385. **plura querentem**, *beginning to complain further* (conative pres., § 276, *b*; G. 224), compare Ecl. i. 29, and note. — **nec**, *and not* (qualifying **passa**). Notice that the Latin likes to combine negative and connective in one word.

387. **haud invisus caelestibus**, i.e. it is by favor of heaven that you have arrived in this hospitable land.

388. **qui adveneris**, subjunctive as giving the reason (§ 320, *e*; G. 636, referred by H. to 517).

389. **perge modo**, *only go on*, and you will find good fortune.

390. **reduces**: a common use of two accusatives in apposition after verbs of knowing, saying, etc. (§ 186, *c*; G. 334; H. 373). We may supply **esse**, but the construction is older than the infinitive with the accusative, and is no doubt the origin of the indirect discourse construction.

392. **ni frustra**, etc., i.e. unless I am quite ignorant of the science. — **augurium** (**avis**, and an uncertain verb-root): she relieves his anxiety without betraying herself as a goddess. The flight of birds was the most common means of divination; hence **augurium** and **auspicia** (**avi-spe-cio**). — **vani**, *falsely* (§ 191), not necessarily implying any conscious deceit on the part of the parents.

393 *et seq.* This passage has given more trouble than seems necessary. The swans are represented in two groups, one alighting (**terras capere**), and the other looking down on the place where the first has alighted (**terras captas**). They are again described, the former as **reduces**, the latter in **cinxere**, etc., in 398. The ships correspond to these two groups: those already in (**portum tenet**), to the former, and those just coming in (**subit ostia**), to the latter.

394. **lapsa**, *swooping* down on the swans, which flew low like other water-fowl. — **aperto caelo**, *in the open sky*, where they were exposed, as were the ships on the open sea.

395. **turbabat**, *was just now driving; but now (nunc)*, etc. — **ordine**, i.e. reunited after their dispersion (**turbabat**).

396. **aut . . . videntur**, some are now alighting, others looking down on those already (**iam**) alighted (lit., the places occupied by them), preparing to take their place with them.

398. **cinxere**, *circle about* in their play, perfect because they have surrounded the sky in a ring. — **cantus**, denoting their freedom from alarm. This picture of security suggests the best omens for the ships.

399. **tuorum** for **tua**. Compare λαὸν Ἀχαιῶν, Il. ii. 120.

400. **subit ostia**, *are making the entrance*, to speak nautically, as we may in this connection (§ 228, *a*; G. 330; H. 386, 3).

402. **avertens** (§ 292; G. 668; H. 549, 1), *as she turned away*, and not till then she allowed her divine nature to appear.

403. **ambrosiae** (Il. i. 529; Bry. 668): the word itself means properly *immortal*, and is most commonly applied to the food of the gods; but the gods used ambrosia also for ointment (Il. xiv. 170; Bry. 206) and perfume (Od. iv. 445; Bry. 573). Here it can only be translated *ambrosial*.

404. **vestis defluxit**: all the goddesses except Diana (*v.* 320) had flowing garments.

405. **patuit** (used in a kind of passive sense), *was manifest a goddess*: compare **incedo**, *v.* 46.

407. **natum**, *your true son*: emphatic by its position. — **tu quoque**, *you too*, as well as the other divinities. — **falsis imaginibus**, i.e. the assumed guise of a huntress.

409. **veras**, in our true character, as mother and son.

410. **incusat**, *chides (in, causa)*. — **talibus** (§ 189, *b*; G. 195, R.²; H. 441, 1).

411. **saepsit**, *hedged about (saepes)*.

412. **amictu**, with **circumfudit** (§ 225, *d*; G. 348; H. 384, 2). Concealment by a mist is a very common device in epic poetry; cf. Il. v. 345; Bry. 422.

415. **Paphum**, *Paphos*, in Cyprus (a Phœnician colony, see note, *v.* 257), the seat of the most noted temple and worship of Venus.

416. **Sabaeo ture**, *Arabian frankincense*: —

“Sabæan odours, from the spicy shore
Of Arabie the blest.” — *Paradise Lost*, iv. 162.

417. **ture**, **sertis**, *incense and garlands*: no blood was shed on the altars of Venus. The garland played a prominent part in religious and

other rites. The manufacture of garlands as an article of commerce is represented in Fig. 51.

Fig. 51.



418. *corripuere viam*, they hastened on the way (narrative perfect, merely stating the fact).

419. *ascendebant*, they were now mounting (descriptive imperfect, as the poet here takes a new point of view). — *plurimus*, high above, i.e. so large that much of its bulk was above the city (§ 200, d; H. 453, 5).

420. *adversas arces*, the towers opposite (beyond the valley).

Fig. 52.



421. *molem*, at a distance, the city seems one mass of buildings. — *magalia quondam*, just now a cluster of huts. The word itself is Phœnician, and the suburbs of Carthage retained the name of *magalia*. For a primitive Italian hut such as Virgil probably had in mind see Fig. 52.

422. *miratur . . . viarum*: he wonders at these signs of a great city, in what he thought a desert (v. 384). — *strata*, pavements (from *sterno*, to strew or level: hence, street). — *viarum*, a Greek way of speaking (§ 216, b; G. 371, R.⁷).

423. *pars . . . pars*, in appos. with *Tyris*, but best translated with the infinitives. — *ducere* (depending on instant, § 271; G. 424; H. 533, i.), to trace, or build in continuous line.

424. **subvolvere**, to roll up by putting levers, etc., beneath (observe the two opposite meanings of **sub** in composition (*up* and *down*); compare **subigo** and **summitto**).

425. **tecto**, for a group of buildings (§ 235): the plough does not seem to have been used in tracing the site of single dwellings. — **sulco**, with a furrow. There seems to have been a peculiar idea of appropriation among the ancients, connected with the use of the plough; probably a reminiscence of the earliest beginnings of agriculture among nomadic tribes. According to the Etruscan ritual, by which Roman cities were laid out, a bull and a cow were yoked together, the bull outside (to the right). Then the furrow was drawn in such a way that the clods fell inside, — by which it would seem that the ancient plough turned its furrow to the left instead of the right. As it had only one handle, held in the left hand, — like that now used in Greece, Asia Minor, etc., — this would be the natural mode. See Plutarch's *Romulus*. By a similar symbolical act a city was again desecrated (*Hor. Od. i. 16*).

426. This apparently spurious line contradicts *v. 507*; see note, *v. 264*.

427. **theatris**, an idea carried back from Virgil's own time. No permanent theatre was built in Rome till B.C. 58, and none of stone till B.C. 55, though one had been attempted a hundred years before. Even in Athens none was attempted till B.C. 500.

429. **rupibus**, see § 258, *a*; *G. 411, 4*; *H. 414, N.¹* — **scaenis**, see note, *v. 164*. (See also *Fig. 41*.)

430. **qualis . . . labor**, such (the omitted antecedent of **qualis**) toil was theirs as busies the bees in summer, etc.

434. **venientum**, an archaic form of genitive (§ 87, *d*; *G. 85, 3*; *H. 158, 2*). — **agmine facto**, as if making a sally on the drones. Compare *v. 82*.

435. **ignavom**, lazy or inefficient for lack of skill (**gnavus** = **navus**, kindred with **nosco**). — **pecus, praesepeibus**, used properly only of cattle. The whole description is taken from *Georg. iv. 162–169*.

436. **fervet**, is all alive; the figure is derived from the agitation of boiling.

438. **suspicit** (see note, *v. 424*), looks up to. He has now come down the hill and approached the walls.

440. **viris** (§ 248, *a, R.*; *G. 346, R.²*; *H. 385, 3*). — **neque cernitur ulli**, is visible to no one (§ 232, *b*, cf. *c*; *G. 352, R.*; *H. 388, 3*).

441. **laetissimus**, very rich.

442. **quo loco**, the spot where (§ 200, *b*; *G. 618*; *H. 445, 8*). — **primum signum**, the first token of rest: opposed to **lactati undis**, which accounts for the juxtaposition of **primum** and **lactati**.

444. **aeris, spirited**, an omen of their energy and warlike disposition. The adjective is, as often in poetry, a descriptive epithet, not meaning a particular individual, but expressing a general characteristic, as we should say "the cruel tiger." — **sic**, i.e. by this omen.

445. **facilem victu, easily subsisting**: the supine (§ 303; G. 437; H. 547) is to be taken from **vivo**. Thus the horse is represented as an omen both of prosperity in peace and success in war. Compare Anchises' interpretation in iii. 540.

447. **numine divae**, i.e. the presence of the goddess herself, meaning that she loved to dwell and show her power there.

448. **limina, thresholds**. — **surgebant, crowned** (lit. rose on the steps). — **gradibus** (§ 258, f; G. 384, R.²; H. 425, N.³). — **nexaeque . . . trabes, cross-beams cased with bronze**. The abundance of metal-work shows the great costliness and splendor of the structure. — **-que** is elided before **aere**, in next line (§ 359, c, R.; H. 608, N.⁵).

449. **foribus, folding-doors**.

450. **hoc primum, etc.**, the temple offers the first hint of Dido's interest in his fortunes (see the description below).

453. **dum lustrat, as he surveys** (§ 276, e; G. 220, R.; H. 467, 4). This verb is used originally of the priest's going about in purification: hence of other forms of survey or passing under review. — **singula, the details**.

454. **quae . . . sit**, notice how easily the verb **miratur** takes two different constructions, — an object and a clause (§ 334; G. 469; H. 529) — a common thing in Latin and Greek.

455. **artificum manus, the artists' skill; operum laborem, the laborious work**. There is nothing to indicate that the temple was unfinished. — **inter se**, a doubtful expression, perhaps, *comparing them with each other*. The reading of Ribbeck, **intrans**, would show that he was drawn by admiration into the interior of the temple.

456. **videt, sees**: probably painted in the vestibule or colonnade, as Fabius Pictor had painted the temple of *Salus* in Rome; but some suppose them to have been in sculpture on the pediment. These pictures could have no significance for the Phœnicians. Virgil here transfers to them the arts and customs of the Greeks and Romans.

457. **iam, by this time**.

458. **saevum ambobus**: enraged against Agamemnon, as well as hostile to Troy.

461. **en Priamus**, probably in the scene of the ransom of Hector's body (v. 484). (See Fig. 53.) — **sua praemia, its fit reward** (§ 196, c; G. 295, R.¹; H. 449, 2).

462. *rerum*, for *trials*, objective genitive (§ 217; G. 361, 2; H. 396, iii.). — *tangunt*, i.e. with sympathy.

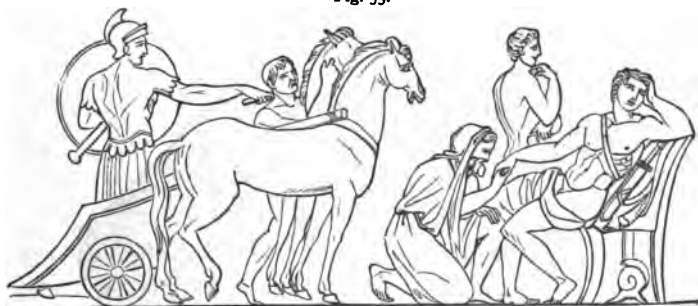
463. *solve metus*: as if fear contracted or congealed the heart. — *aliquam salutem*, some [degree of] *safety*. — *fama*, *this renown* of Troy.

466. *utl*, *how*, introducing the indir. question. The scenes are generally taken from the Iliad, Books xii., xix., x., vi., xxii., xxiv., v.; those representing Troilus, Memnon, and Penthesilea, are from the "Cyclic poets."

467. *hac*, see Il. xiv. 14; Bry. 17.

468. *hac*, another scene, Il. xv. 7; Bry. 8. — *cristatus*, see Il. viii. 160; Bry. 199.

Fig. 53.



469. *Rhesi*, see Il. x. 474; Bry. 560. — *nivels vells*, an anachronism; Homer's "tents" are simply board huts thatched with straw.

471. *vastabat*, imperfect, describing the scene shown by the picture.

472. *avertit*, perfect of narrative: the fact is simply told historically.

473. *gustassent*, subj. as showing the motive (§ 327; G. 579; H. 520, ii.). The city, said the oracle, could not be taken if these horses should taste food on the plain of Troy. Hence they were seized by Ulysses and Diomed on the night of their arrival (Il. x. 434; Bry. 515 *et seq.*).

475. *fertur*, *haeret*: the present tense describes the picture.

476. *curru* (§ 227, *e*; G. 346, R.²). — *resupinus*, on his back, and feet foremost.

477. *hulc* (§ 235, *a*; G. 343, R.²; H. 384, 4, N.²).

479. *interea*, another picture, see Il. vi. 293; Bry. 383.

480. *crinibus passis* (*pando*), with hair spread loosely over their shoulders; a sign of mourning, which is closely connected with supplication

in all ages. The Romans often wore mourning to excite compassion for their friends in peril. — **peplum**, the outside garment of the Grecian women, particularly the costly robe borne to the temple of the goddess in the Panathenaic festival.

481. **tunsae pectora**, *beating their [own] breasts*; see § 111, N.; G. 332, 2; H. 378. For tense see § 290, b; G. 278, R.; H. 550, N.¹

482. **aversa**, *averting her face*; see Il. vi. 311; Bry. 406.

483. **raptaverat**, i.e. the scene of the ransom is after the body has been dragged about the walls. (See Figs. 53 and 54.)

Fig. 54.



484. **exanimus**, indicating, according to Ladewig, that Hector had been dragged still living at the car of Achilles (compare the word **tumentis** (ii. 273), which would be used only of the living body; also Soph. Ajax, 1030, and Cic. Tusc. i. 44). In Homer, however, he seems to have been dead. See Il. xxiv. 477; Bry. 600.

485. **tum dat**: here occurs the regular historical present, while the preceding presents have been descriptive of the scenes. — **vero**, introducing as usual the most important moment of the narrative.

487. **tendentem manus**, in supplication.

488. **se quoque**, i.e. in another battle scene.

489. **Memnonis**: Memnon, son of Tithonus and Aurora, led the Æthiopian allies of Troy. The myth, however, places Æthiopia in the East; hence **EOAS**, *from the East*.

490. **lunatis**, *moon-shaped*: the form of the Amazonian shield was

a crescent, with a cusp in the middle. (See Fig. 55.) — **peltis**, abl. of characteristic (§ 251; H. 419, ii.).

492. **exsertae**, *uncovered*, as represented in works of art.

493. **bellatrix**, *virgo*: the contrast suggested in these words is heightened by their position as first and last in the verse.

494. **miranda**, pred. after **videntur**: *seem marvellous*; i.e. he gazes at them with wonder. See Od. vii. 133; Bry. 161.

497. **stipante**, *thronging about*, an almost technical word for escorting a great personage; so attendants are often called **stipatores**.

498. **qualls**, correlative with **tallis**, *v.* 503. See Od. vi. 102; Bry. 128. — **Eurotae**, the *Eurotas*, a river of Sparta, where Diana was worshipped; **Cynthi**, *Mt. Cynthus*, also one of her favorite haunts.

499. **choros**, *the dancing bands*.

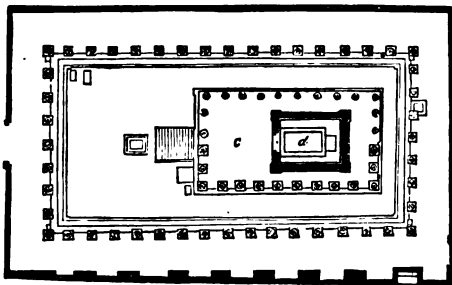
502. **Latonae**: notice with what effect the human element is introduced, the mother's pride heightening the daughter's glory.

505. **foribus**, *in the doorway*, i.e. of the *cella*, or interior temple (*d* in Fig. 56), in front of which was the *pronaos*, or porch (*c* in Fig. 56).

Fig. 55.



Fig. 56.



The temple had a vaulted roof (*testudo*, as resembling the shell of a tortoise). (See Figs. 56 and 57.)

506. **subnixæ**, *sitting on high*.

507. **iura dabat**, a Roman picture. From the close connection of government and religion in Rome, temples were used for all public purposes: the Senate met, the treasury was kept, and courts were held in temples. — **iura, leges**, i.e. she acted both as judge and as law-giver.

508. **æquabat, trahebat**: the division was first made as equal as possible, and then the shares were assigned by lot, — as the Romans divided provinces, etc., among their magistrates.

509. **cum subito**: Dido was thus occupied when suddenly, etc. See § 325, *b*; G. 582. — **concurso**, *the crowd* that had flocked around them as strangers.

512. **penitus**, *far away*, a secondary meaning of the word derived from the meaning *within*.

Fig. 57.



514. **conlungere**, depending on **ardebant** used in the sense of **volebant**, cf. Ecl. ii. 1, and note.

515. **res incognita**, i.e. the reason of their coming and the nature of their reception.

516. **dissemblant**, *keep hid* (conceal something that is; compare **simulans**, *v.* 352, pretending something that is not). — **amicti**, *wrapped* (**amb-, iacio**).

517. **linquant**, indir. quest. depending on **speculantur**, *watch to see*.

518. **nam**: he wondered why they had come, for they had the appearance of a regular embassy, and the formal nature of the embassy, as indicated in this clause, showed something of importance.

519. **orantes**, used almost like the future participle of purpose (§ 292; G. 673, 3, R.). — **clamore**: see, for explanation, *v.* 539.

520. **coram** (**con-os**) **fandi**, *of speaking to the queen in person*.

521. **maxumus**, *eldest*, and so first in rank. — **placido**, *calm*, as suited his age and dignity, contrasting with **clamore**, above.

523. **gentis frenare**, *to curb with just restraint the haughty tribes of Africa*. This is somewhat premature, as she had only built her city by sufferance; but his address might properly be spiced with flattery.

525. **infandos**, *inhuman*, as violating the right of peaceful strangers.

526. **propius aspice**, *look more closely at our condition*: though coming in an armed fleet, we have no hostile purposes. — **plo**, *godfearing*.

527. **non**: emphatic from its position at the beginning of the line "We have not, as your people seem to suppose." — **populare** (infin. of purpose, § 273, c), *to ravage wantonly*.

528. **vertere**, *drive away as booty*.

529. **non ea vis**, etc., we have no such thought of violence; and if we had, conquered men are capable of no such insolence.

530. **Hesperiam**, *the western land*, a name borrowed from the Greeks, who applied it to Italy, as did the Latins sometimes to Spain. The form Ἑσπερος (in which the breathing stands for the *digamma*) is represented in Latin by the cognate word **vesper**, *evening*.

532. **Oenotri**: the name Ænотria was applied to Italy as a land of vines (*olvos*). — **nunc**, this implies that Ænотria was its former name.

533. **Itallam** (a word allied with *vitulus*), describing the region as a land of herds. Applied at first to the extreme southern point, where was the nearest communication with the Greeks, the name was by degrees extended over the whole. — **ducis**, i.e. Italus, a mythical person or eponymous hero said to have gone as a colonist from Arcadia.

534. **hic cursus fuit**: *this (namely, to this land) was our voyage*. This is the first of many incomplete verses found in the Æneid, evidences of the unfinished state in which the poem was left by Virgil's early death.

535. **cum subito**, are to be taken together, cf. v. 509, note. — **adsurgens fluctu**, *rising over the stormy sea*. The noun may be either dat. or abl. — **nimbosus Orion**: seasons in ancient times were named from the rising and setting of certain constellations. Eight different phenomena of this kind in the case of each constellation are noticed, of which only four are obvious and natural signs, the others being only obtainable by calculation. These four are: *rising just before the sun*, *setting just after it* (heliacal), *rising just after sunset* and *setting just before sunrise* (acronychal). It was the fourth phenomenon, *setting just before sunrise*, in the case of Orion, happening just before winter, that originally gave that constellation its ill-repute. It may be that Virgil here had no distinct astronomical appearance in his mind, but only associated Orion with bad weather, using **nimbosus** merely as a descriptive epithet; compare note

to v. 444. In this particular case, however, the constellation would be seen at the same time of year, rising just after sunset; so that Virgil may have confounded the second and the fourth phenomenon. It should be borne in mind that in the great lapse of time between the earliest allusions to these matters and Virgil's time, as well as from his to our own, the precession of the equinox makes a considerable difference in these phenomena.

536. **vada caeca**, *hidden shoals*. — **penitus**, *far away*. — **procacibus**, *boisterous*. The word primarily denotes insolence in demand (**proco**), hence bold, lewd, wanton. — **austriis**, one wind put generally for all.

538. **pauci**, *only a few of us*, with a negative idea, as almost always with this word. — **adnavimus**, *have floated*. — **oris** (§ 225, b; G. 344, 3; H. 380, 4).

539. **tam barbara**, *so barbarous as to*, etc.

541. **prima terra**, *the very margin of the land*.

543. **at sperate**, *at least expect* (supply **esse**). — **fandi**, *right* (only used in this sense as the opposite of **nefandi**, *unspeakable*, and so *wrong*).

544. **erat**: he knows not that Æneas is still alive.

545. **pletate** (abl. of specification, qualifying **iustior**, § 253; H. 424), i.e. just in performing his duties to the gods; cf. Cic. N. D., i. 41, 116. Observe the chiasmic (§ 344, f) order of the words.

546. **vescitur**, *breathes* (air being as necessary to life as food). See Od. xiv. 44; Bry. 51.

547. **aetheria**, *of heaven*, as opposed to the Lower World. — **occupat**, *now lies low*, i.e. *has succumbed*. — **umbris**, loc. ablative.

548. **non metus**: in that case, we have no fear, for he will protect or avenge us. The connection would be easier if we were allowed to read **ne te**, *no fear lest you repent of being beforehand with him in kind offices*. As it is, we must separate the two clauses, and translate the second, *nor should you disdain to be the first in the rivalry of kind offices*, i.e. by making Æneas your debtor in receiving us hospitably. — **certasse** (§ 270, b; G. 423; H. 410, iv.). For tense see § 288, e; G. 275, i.

549. **poeniteat** (§ 266; cf. Ecl. x. 17): it is with reference to the ideas here expressed that Æneas is described in vv. 544, 545; his virtue (**pletate**) would prompt him to repay kindness, and his power (**bello**, etc.) enable him to avenge injury. — **sunt et**, etc., i.e. in the event of his death (which Ilioneus does not say, on account of the omen of mentioning such a calamity), then the cities and fields (**arva**) of Sicily will be our refuge; or, according to Ribbeck's reading, its weapons (**arma**) will avenge us if wronged.

551. **liceat subducere**, *let it be permitted us to haul up our storm-racked ships* (§ 266; G. 256, 3; H. 484, i.).

552. *silvis*, in the woods. — *aptare trabes*: the beams would require to be hewed and fitted to their place; *stringere remos*: the oars, mere poles or saplings, would only need to be stripped and slightly trimmed.

553. In this and the following lines the two alternative suppositions are again repeated. — *Italiam*, following *tendere* (§ 258; G. 342, R.¹; H. 380, 3).

554. *tendere* (sc. *iter*), depending on *datur* (§ 331, g; G. 546, R.¹; H. 535, iv.). — *petamus*, the purpose of *subducere*, etc.

555. *sin* (opposed to *si*, v. 553), if on the other hand. — *salus* = *hope of safety*.

556. *iam*, any longer.

557. *freta*, seas, as often. — *sedes paratas*, a seat all ready built: i.e. the cities of Acestes, as distinct from those they hoped to build themselves.

559. *fremebant*, murmured their applause, according to the manners of the time; see Il. i. 22; Bry. 29.

561. *voltum demissa*, with downcast face, in womanly modesty as addressing men; see Eur. Hec. 975. Weidner, too subtly, suggests that this comes from sympathy with *Aeneas* awakened by Mercury (i. 303).

562. *solvite*, see note, v. 463.

563. *talia*, i.e. the attack on the Trojans as they attempted to land (v. 541).

564. *late tueri*, i.e. she cannot safely allow strangers even to land on her shores for fear of Pygmalion.

565. *Aeneadum*, the Trojans generally, but with a courteous reference to their chief. — *quis nesciat* (dubit. subj., § 268; G. 251; H. 486, ii.), who can be ignorant? (In prose it would be *non noverit*; *scire* is properly to know a fact.)

566. *virtutesque virosque*, more emphatic than *virtutes virorum* (hendiadys). Observe that while these are connected by *que*, the calamities (*Incendia*), as being a separate class, are introduced by the adversative *aut*. — *tanti*, that great.

567. *obtusa*, blunted by their own misfortunes. — *pectora*, here put for the whole soul, including the intellect.

568. *nec tam aversus sol*, i.e. their hearts are not chilled by unkindly skies, as men might be in cold regions, far from the sun's course.

569. *Saturnia*, another name for Italy, land of Saturn; see Ecl. iv. 6.

570. *Erycis fines*: Eryx, a son of Butes and Venus, gave his name to a mountain in the west of Sicily, where was a celebrated temple of Venus. He is mentioned afterwards as a famous pugilist (v. 392). — *op-tatis*, choose.

571. **auxilio**, i.e. men and arms; **opibus**, supplies of food, money, etc.

572. **voltis et = et si voltis**, and again if you wish (§ 310, c; G. 594, 4; H. 507, 1).

573. **urbem quam statuo** (§ 200, b; G. 619; H. 445, 9). More commonly the relative would precede the noun, and a demonstrative (**ea**) stand in the antecedent clause; as, **quam urbem statuo, ea vestra est**; the still more common form is **ea urbs quam statuo vestra est**. — **subducite**, i.e. and remain here.

574. **agetur**, shall be dealt with.

576. **adforet**, were [now] here (§ 267; G. 254; H. 483, 1). The present, **adsit**, would refer to future time. — **equidem**, in fact. I will even go so far as to send in search of him. — **certos**, trusty men.

578. **si = to see whether** (§ 334, f; G. 462, 2; H. 529, 1.) — **errat**: the usual prose construction would take the subjunctive (§ 334, d). The original construction is probably elliptical, "that he may be found, in case," etc., but the expression in time came to be equal to an indirect question.

580. **iamdudum . . . ardebant**, had been long impatient (§ 277, b; G. 225; H. 469, 2).

582. **sententia**, purpose (not feeling).

584. **unus**, one only, Orontes (v. 113).

586. **circumfusa**, which had been thrown about them. Compare Od. vii. 143; Bry. 174.

587. **purgat**, clears, as we say of the weather.

588. **restitit**, stood forth, a very common meaning of **re** in composition; cf. ii. 590.

589. **os**, in face; **umeros**, in form and build. — **ipsa**, herself, the goddess of beauty.

590. **lumen purpureum**, the ruddy glow.

591. **laetos**, of the sparkling of the eyes in joy. Compare Od. vi. 229; Bry. 291. — **honores**, charms.

592. **quale . . . decus**, such beauty as art gives to ivory; strictly there would be an antecedent, **tale decus**, in apposition with the objects of **adflarat** (§ 200, b; G. 618; H. 445, 8).

594. **cunctis improvisus**, unexpectedly to all (§ 232, a).

595. **coram**, before you. Cf. Od. xxiv. 321; Bry. 389.

597. **sola**, alone, i.e. of all strangers.

598. **quae nos . . . socias**, who make us sharers in your city and home. — **reliquias Danaum**, see v. 30.

599. **omnium** (§ 218, a; G. 373; H. 399, 2).

600. *urbe*, locative ablative.

601. *non opis est nostrae*, *it is not within our means* (§ 214, *d*; G. 365; H. 401). — *nec quicquid*, *nor [of] whatever exists of the Dardan race* (with an implied antecedent in the genitive).

603. *si qua numina*, compare ii. 536, v. 688. For the form see § 105, *d*. — *si quid*, etc., *if justise is of any account*. — *di ferant*, *may the gods repay*, etc. (optative subj., not apodosis, § 267; G. 253; H. 484, i.).

604. *sibi* (§ 234; H. 391). — *recti* (§ 218; H. 399, 3, N.¹).

605. *tam laeta*, etc., *what age has been so blest?*

607. *montibus*, dat. of reference for gen. modifying *convexa* (§ 235, *a*; G. 343, R.²). — *convexa*, *the rounded niasses*.

608. *pascet*: the æther of the sky, refined from the gross exhalations of the earth, was supposed to feed the perpetual fire of the stars (see Lucr. i. 231).

609. *manebunt*, *shall abide with us*.

610. *quae me cumque*: the later like the earlier poets thus separate many compounds which are inseparable in prose. Horace (Od. i. 32) uses *cumque* as a word by itself with a participle.

611. *Illo|nēa pē|tīt*, see § 347, 5; G. 703, v. 7; H. 577, 5.

612. *post* = *postea*.

613. *obstupuit*, the ms. spelling for *obstupuit*. First her feeling was astonishment at the apparition, then an interest awakened by the strange fate which had brought him there.

615. *casus*, *destiny*.

616. *vis*, not merely power but *violence*, as usual in the singular. — *immanibus oris*, *these wild shores*, as inhabited by the barbarous African tribes (§ 225, *b*; G. 344, R.³; H. 385, 4).

617. *Dardanio*, a spondaic line, and the *o* not elided (§ 359, *e*; G. 714, R.¹; H. 608, ii.).

618. *alma*, *fostering (alo)*, a regular epithet of Venus.

619. *atque equidem*, *and by the way*: now I think of it, I do remember. — *Teucrum*: Teucer, upon his return from the Trojan war, was driven from home by his father Telamon because he did not bring back his brother Ajax, and sought a home in Cyprus, where he built a second Salamis. He is here represented as stopping on the way at Tyre, apparently to make terms with Belus, who was then master of Cyprus. — *venire* (§ 288, *b*; G. 277, R.; H. 537, 1).

623. *iam*, *even* (cf. *iam tum*).

624. *Pelasgi*, *Grecian*: properly, an earlier race inhabiting Greece before the Hellenic. Some of the populations of Greece, notably the Arcadians, were of this race.

625. **ipse**, emphasizing **hostis**. — **Teucros** . . . **ferebat**, *he, though an enemy, extolled the Trojans with signal praise.*

626. **volebat**, *would have it that*, etc. (not "wished he had been," which would be **vellet**): see iii. 108. There was also in the Trojan line a Teucer, from whom the Trojans are called Teucri (see Table, p. 65).

627. **agite**, *come!* — **tectis** (§ 225, *b*; G. 344, R.³; H. 384, 3).

629. **me quoque**, *me too a like fortune has chosen to establish*, etc. — **demum**, with an implied exclusive force "in this and no one before."

630. **mall miseris**: observe the effect of the joining of these words, as well as the alliteration.

632. **indict**, *proclaims*: an almost technical word for proclaiming a sacrifice or sacred observance. The consul was said *indicare* in reference to the great Latin festival on the Alban mount. — **honorem**, a sacrifice of thanksgiving (technical).

635. **terga suum**, *chines of swine*, put for the whole.

636. **munera**, **laetitiam**, in appos. with **terga**, etc., explaining the purpose of the gift. These gifts were as well the usual marks of hospitality (**munera**) as a means to enable the companions to join in the festivities (**laetitiam**). — **dii** for **diei** (§ 74).

638. **instruitur**, *is decked*, temporarily, for the occasion. — **medis tectis**: not the ordinary dining-room (*triclinium*), but the great state apartment (*atrium*).

639. **laboratae**, *wrought*, i.e. embroidered. — **vestes**, *mantles*, here used as drapery for the couches; being uncut fabrics they were equally adapted for this purpose as well as for clothing. — **ostroque superbo**, *of gorgeous purple*, i.e. plain but precious on account of the royal and costly dye (*murex*).

640. **ingens argentum**, *a vast [amount of] silver plate*. — **auro**, i.e. goblets or vases, chased and embossed (**caelata**) with heroic figures. Instead of mentioning the golden utensils, Virgil speaks only of the ornaments upon them.

642. **ducta**, continued in unbroken series.

644. **rapidum** (predicate, § 186, *c*; G. 324), *swiftly*, or *in haste* (§ 191).

645. **ferat**, *to report these things* (§ 331, R.²; G. 546, 3; H. 498, i.), following the command implied in **praemittit**.

646. **stat**, *centres*. — **carl**, *fond*.

647. **munera**: the guest also was expected to make presents. — **ruinis**, dative, see § 229; G. 344; H. 385, 4, 2.

648. **pallam** (poetic word equivalent to **pallium**), a square mantle

usually of wool, worn by the Greeks over the tunic. (See Fig. 58.) Under the empire it became fashionable also in Rome instead of the national *toga*. — **signis auroque rigentem**, *stiff with figures of gold* (see note, v. 61). (For a highly ornamented robe see Fig. 58; for other articles of apparel here mentioned see Fig. 59.)

649. **velamen**, *veil*. In Homer the various articles of head-dress, especially the veils, are treated as most important points of feminine apparel; hence the veil is a suitable gift to Dido. — **croceo**, referring to the color, a deep yellow ;

Fig. 59.



Fig. 58.



acantho, referring to the pattern, the same leaf that appears on Corinthian capitals.

650. **Mycenis extulerat**, *had carried away from Mycenæ*. This was Agamemnon's capital, and is therefore put in general for the cities of Peloponnesus, which were subject to him. These objects are of all the more value from their associations.

651. **peteret**, the last syllable is long (§ 359, f; G. 715; H. 608, v.).

654. **collo monile**, *a necklace*. — **collo**, dative (§ 235).

655. **bacatum**, studded with great pearls called *bacæ* (*baccæ*) from

their likeness to grapes. — **duplicem . . . coronam**, a coronet of two rings, one set with jewels and the other of gold. (See Fig. 60.) — **gemmis** (abl. of manner).

Fig. 60.



656. **haec celerans**, *speeding these commands*.

658. **consilia**, see v. 674. — **faciem**, *form*, retaining no doubt an earlier meaning of the word, which is connected with **facio**. Compare the theatrical "make-up."

659. **donis**, see v. 714. It has sometimes been thought that **donis** was not a suitable means for the action of **incendat**, but the practice of the world seems to justify Virgil. Compare Shakespeare's *Twelfth Night*, Act iii. Sc. 4. Besides, these were royal gifts, and associated with Æneas himself, so that their cost was no measure of their value. — **furentem . . . regnam**, *inflame the queen to madness* (the "proleptic" use of the adjective, cf. v. 70).

660. **ossibus**, *in her frame* (dative).

661. **domum ambiguum** (**amb-ago**, *going round-about*), *the treacherous house*, as described in vv. 348-368.

— **bilingues**, *double-tongued*, saying one thing and meaning another. The bad faith of the Carthaginians (*Punica fides*) was proverbial, at least among their enemies the Romans.

662. **urit**, *inflames her* with anxiety. — **sub noctem**, *as night comes on*.

664. **solus**, i.e. *who alone art*: nominative, as if it were in a relative clause, and not vocative, though in appos. with **nate** (§ 241, a; G. 194, R.³; H. 369, 2).

665. **tela Typhoia**, i.e. the thunderbolts which overwhelmed Typhoeus. A favorite idea with the ancients, who sometimes even represented Cupid as wielding the thunderbolts of Jove, — an indication of the resistless force of love.

666. **numina**, i.e. the exercise of your power.

667. **frater**, as the son of Venus. — **ut iactetur**, *how thy brother is tossed*, etc. (indir. quest. after **nota**, sc. **sunt**).

668. **iactetur**, with **ū** long, perhaps according to an earlier usage (§ 359, f; G. 715; H. 608, v.).

669. **nota**, *are things known to you*: neut. plur. in imitation of Greek. — **nostro dolore**, *my pain*. The plural of the first person is often used in Latin, as that of the second regularly is in English, for the singular.

671. **vereor quo**, *I am anxious whither* (indir. question), a common construction in colloquial and early Latin.

672. **cardine, crisis**: lit. *hinge, or turning-point* (§ 259, a; G. 393; H. 429).

673. **capere, cingere**, a loose use of military phrases. The infinitives depend on **meditor** in the sense of **cogito** or some similar word (§ 271; G. 424, 4; H. 535). — **ante, in advance**. — **flamma**, the flames of love, but with a reference to military operations.

674. **ne quo numine**, *that by the influence of no divinity*, alluding to Juno.

675. **mecum teneatur**, *bound to me*, as if they were tied together.

676. **qua possis**, indir. question depending on the idea of thought implied in **mentem**.

677. **accitu** (§ 245; G. 398; H. 416).

679. **pelago restantia**, *remaining from [the perils of] the sea* (§ 243, a; G. 388; H. 414, N.¹).

680. **sopitum somno** (abl. of manner), *slumbering in sleep*: this alliterative use of words of the same root was a favorite with the old poets (*figura etymologica*, cf. Soph. CEd. Tyr. 65). — **Cythera**, see note, v. 257.

681. **Idalium**, a mountain and city in Cyprus. — **recondam**, *will hide away*.

683. **noctem** (§ 256; G. 337; H. 379). — **non amplius** (§ 247, c; G. 311, R.⁴; H. 417, N.³) **unam** = *one night, no more*. — **notos**, because Cupid is a boy; hence it will be an easy task.

684. **falle**, *counterfeit*.

686. **Lyæum**, a name of Bacchus, akin with **luo** (**solvo**).

688. **ut** (v. 685) **inspires**, purpose of **indue** (v. 684). — **fallas veneno**, i.e. poison unnoticed, the same idea as in **occultum ignem**.

690. **gaudens incedit**, he practises his steps with a mischievous delight in his task.

691. **Ascanio** (§ 235, a; G. 343, R.²; H. 384, 4). — **membra**, *frame*.

692. **inrigat**, *sheds like dew*, cf. Od. ii. 395; Bry. 447.

“Entice the dewy-feathered sleep.” — *Il Penseroso*.

693. **amaracus**, *sweet marjoram*; hence, **adspirans**, *breathing fragrance*.

694. **floribus**, depending on **complectitur** (abl. of means).

695. **ibat**: the use of the imperf. prevents any break in the narrative, by throwing the action into the same time as the preceding.

696. **laetus**, imitating the natural feeling and action which Ascanius would have shown, a different feeling from the mischief implied in v. 690.

697. **duce** (§ 255, a; G. 408; H. 431). — **cum venit . . . iam se composuit**, *when he arrives, the queen has already taken her place*. The

indicative is used because *cum* has precisely the sense of *ut* or *ubi* (§ 325 ; G. 582). The use of the tenses is like that of the historical present. — *aulaeis*, the rich draperies of the couch. Virgil here is doubtless describing a banquet of his own time.

698. *aurea* (ablative), contracted into two syllables in scanning (§ 347, c ; H. 608, iii.) ; *mediam locavit*, placed herself in the midst, probably at the middle place of the middle couch, with Æneas on her left and Bitias on her right, with the rest on the side couches. For an ancient feast see Fig. 38, p. 75.

700. *discumbitur* (§ 146, c ; G. 199, R.¹ ; H. 465, 1), i.e. they recline in their respective (*dis-*) places. — *ostro* (§ 260, c).

701. *dant lymphas*: the washing of hands was a regular feature of ancient banquets. — *manibus* (§ 235 ; G. 343 ; H. 384, 4). — *canistris*, from the baskets (§ 258, a ; G. 388, R.² ; H. 414, N.¹).

702. *mantellia*, napkins, for the hands ; *tonsis villis*, with the nap clipped close (abl. of quality).

703. *quibus cura struere*, whose care it was to set forth the provisions (in the pantry).

704. *adolere* (same root as in *oleo* and *adoleasco*), enlarge, hence worship, like our "magnify."

706. *onerent*, subj. of purpose.

707. *limina laeta*, the glad door-ways, as if sympathizing with the joy of the guests. — *nec non* (§ 209, a ; H. 553).

708. *lussi*, bidden.

710. *flagrantis voltus*, face ruddy as flame, i.e. of more than human beauty. — *simulata*, counterfeit.

711. Apparently a repetition of v. 649 crept in from the margin.

712. *pesti*, ruin.

713. *expleri mentem*, satisfy her mind (§ 240, c, N. ; G. 332, 2 ; H. 378). — *tuendo* (§ 301, last example ; G. 432 ; H. 542, iv.).

715. *complexu* (abl. of separation or locative). — *pependit* (§ 324 ; G. 563 ; H. 518, N.¹).

717. *oculls*, see § 248 ; G. 401, R. ; H. 420.

718. *Dido* ; the repetition of the subject gives an added pathos, as if it were "alas, poor Dido."

719. *insidat*, lit. lies in wait ; and so, plots against her : the other reading, *insideat*, sits in her lap, seems tame.

721. *praevertere*, excite, lit. turn away from Sychæus to a new object.

721. *vivo amore* (ablative of means), as opposed to the dead Sychæus.

722. *resides, unmoved.* — *animos, feelings.* — *desueta, disused* to love.

723. *postquam* (sc. *est* or *fuit*; see note on *pependit*, v. 715): the wine was not brought in till after the feast.

— *epulis* (dative).

Fig. 61.

724. *crateras, the great mixing-bowls.* — *coronant, wreath* with a garland, as is seen by comparison with iii. 525 and the Greek (Il. i. 470; Bry. 593). (See Fig. 61.)

725. *vocem volutant, the guests make the song resound.* — *fit, then rises.* — *tectis* (ablative), *through the hall.*



726. *atria, see note, v. 638.* — *dependent, indicates* that the night has come on before they finish. — *laquearibus* (see note on *complexu*, v. 715), *panels*: the sunken panels (*lacus*) between the cross-beams of the ceiling were decorated with gilding, an arrangement often imitated in modern buildings. — *aureis, two syllables.* — *lychni* (see Fig. 62).

727. *funalia, links, i.e. torches* in which a stout cord (*funis*) did service as wicking.

Fig. 62.

728. *hic, hereupon.*

729. *pateram, a shallow bowl or saucer* used for libations, an heir-loom in the royal house. (See Fig. 48.) Our card-receivers and fruit-dishes are often made after the same pattern.



730. *soliti* (sc. *implere*). — *silentia*: the first introduction of the wine had a sacred character, and a small quantity was always first poured out as a libation.



731. *Iuppiter, as the god of hospitality (hospitalis).* — *dare iura, define the rights of strangers*: the term properly refers to the function of a judge, and hence here is equivalent to *protect the rights*.

732. *Tyriis* (dative after *laetum*).

733. *vells, grant.* — 734. *Iuno, as the tutelary divinity of Carthage.*

735. **coetum** (con, eo), *gathering*, festive as well as political. — *celebrate, throng*, or attend in large numbers; hence used in nearly the same signification as in our English word derived from it. — **faventes**, strictly; “speaking words of good omen”; hence, with expressions of joy, and without wrangling to disturb the hallowed rites. Ill-omened words, among which were reckoned all expressions of hatred or sorrow, were supposed to mar the effect of religious observances.

Fig. 63.



736. **laticum honorem**, i.e. the juice which pays honor to the divinity.

737. **prima**, *she first*, as first in rank. — **libato**, impersonal, *when libation had been made* (§ 255, b; G. 438, R.²; H. 431, N.²). — **summo ore**, *with the tip of her lips*: keeping the feminine proprieties, but formally drinking as hostess.

738. **increpitans**, *with a challenge* (to drink deep). — **impliger**, *nothing loth*, with no such scruple as Dido appears to have, as is indicated in **summo ore**. — **hausit**, *drained*.

740. **cithara**, *harp* (abl. of means, the usual way of expressing an accompanying musical instrument). (See Fig. 63.) — **crinitus**, *with flowing locks*: so ancient bards are represented, as well as Apollo, the god of song. See Od. viii. 62; Bry. 86.

741. **Atlas**: the connection is ingenious. Atlas was fabled as having first studied astronomy, and was identified with the mountain in Africa which bounded the western horizon of the ancients. So here, Iopas (*the beautiful*) coming from the same vicinity is represented as a Numidian taught by Atlas. At the same time the Sun and Moon are the two great Phœnician divinities Melkarth and Astarte, which latter is sometimes identified with Juno. Nor was this a rare subject for poetry. Hesiod and Aratus had also sung in this manner of astronomy; so Parmenides, Xenophanes, and Empedocles had treated their philosophy in verse. Compare also Ecl. vi. The Carthaginians seem to have had an astrological literature known to the Romans (Manilius, *Astronomica*, i. 293 et seq.).

742. **errantem**, as the most wandering of all the heavenly bodies. — **labores**, *eclipses*.

743. **unde** (sc. **sint**), indirect interrogative. A cosmogony such as that of Empedocles is here indicated.

744. **Hyadas**, a group in the head of the Bull. The time of their acronycal setting, early in November, was marked by severe storms (see

note, v. 535). — **geminos Triones**, the great and little Bear, called Triones, the *plough-oxen*; whence **Septemtriones**, the north. |

746. **mora noctibus**, i.e. in winter. — **tardis**, opposed to **prope-**
rent. Night has its heavenly course as well as day.

747. **ingeminant plausu**, *redouble (with) their applause*, i.e. receive the song with continued applause.

748. **nec non et**, *so also*, as another part of the entertainment.

749. **longum amorem**, *long draughts of love*.

750. **multa**: the particularity of her inquiries shows that her object is to prolong the interview. — **Priamo** (§ 260, c).

751. **quibus armis**, as coming from a different region from the rest of the forces (Ethiopia), his arms seem to have been described as famous in the Epic Cycle; cf. v. 489. — **Auroræ filius**: in Isaiah, xiv. 12, the monarch of the East is called "son of the morning."

752. **quantus**, *how tall*, or *how mighty*.

753. **immo**, *nay rather* (always with a negative force). Here it introduces the request for a complete narration from the beginning (**a prima**), as contrasted with the preceding separate details.

755. **nam**, introducing the reason for her asking an account of his wanderings.

BOOK II.

By the narrative of Æneas, Books ii. and iii., Virgil brings the story down to the point at which the opening of the poem begins. For a representation of the sack of Troy see Fig. 64, p. 116.

1. **conticuere** (momentary act), *were hushed*; **tenebant** (imperf. of continued action), *listening they held their peace*.

2. **toro**, *the couch* on which he reclined at table.

3. **infandum dolorem**, *a grief that may not be spoken*, "too big for utterance." — **iubes**, *bid*, used alike of commands and requests.

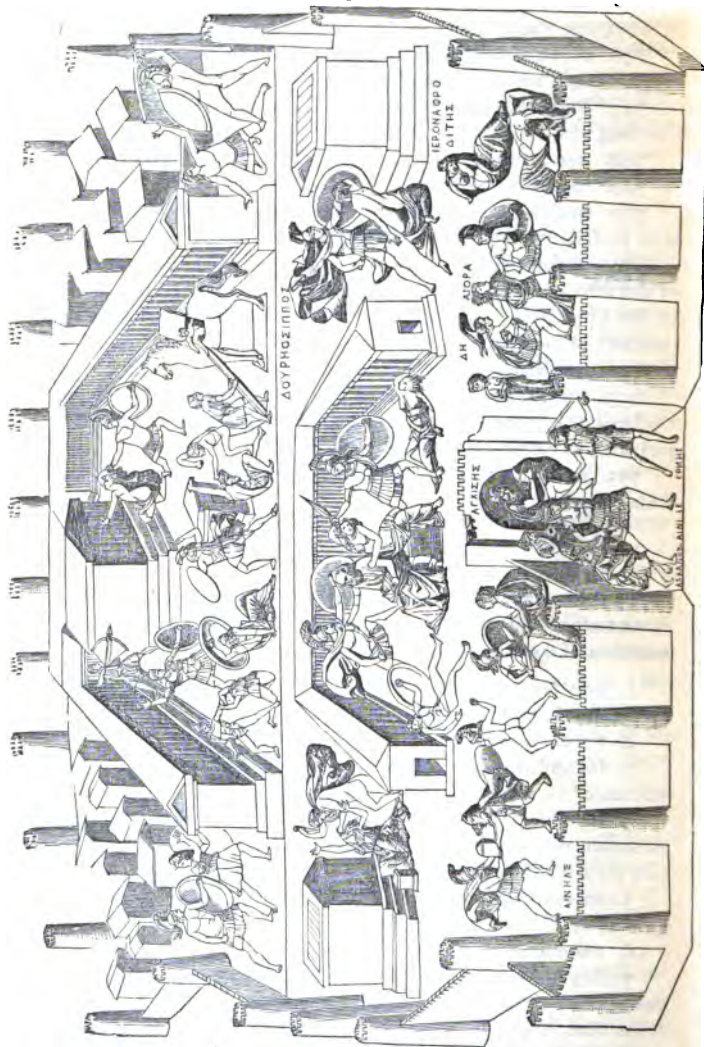
4. **ut eruerint** (indir. quest. depending on the verb *to tell* implied in **dolorem renovare**), *how the Greeks utterly destroyed the wealth of Troy, and the realm we must weep for*.

5. **miserrima**, emphatic, from its position in the relative clause (§ 200, d; G. 618; H. 453, 5).

6. **fando**, *in speaking*; compare **tuendo**, i. 713.

7. **Myrmidonum Dolopumve**, the soldiers of Achilles, who was the fiercest, as Ulysses (Ulixes) was the wiliest of the Greeks. Being of the same class, they are connected with each other by **-ve**, and with the others by the disjunctive **aut**.

Fig. 64.



8. **temperet a lacrimis**, *could control his tears* (§ 268; G. 251; H. 486, ii.): the verb is more commonly followed in this sense by the ablative alone or the dative. — **umida**, more common in the Mss. than **humida**. — **caelo**, *from the sky*.

9. **praecipitat**, sc. **se**: Night is regarded as running its course through the heaven in the same way as the day or the Sun. — **cadentia sidera**, i.e. the approach of morning. — **suadent**, *counsel*.

10. **cognoscere** = **cognoscendi**, the phrase **amor est** being equivalent to a verb of *wishing*.

11. **supremum laborem**, *the last agony*: labor implies suffering as well as struggle.

12. **meminisse horret**, *shudders to recall*. Verbs of fearing regularly take the infinitive in this sense, though usually only **vereor** is in fact so used (§ 271; G. 552, R.¹; H. 489, iii. N.³). — **luctu refūgit**, *shrinks back from the grief*. The perfect is used because the shrinking itself is complete, though the effect which is meant to be expressed still remains.

14. **labentibus** (abl. abs.), i.e. *having passed and still continuing to glide away*; compare note, i. 48.

15. **instar** (indecl. noun in appos. with **equum**), *the image*, i.e. something *set up* (**sto**). — **Palladis**: Minerva was the patroness of all kinds of handicraft. (See Fig. 91.)

16. **aedificant**, *build*, indicating the size by the very use of a word which is used of houses. — **intexunt**, *line*, i.e. with strips running across the ribs. — **āblētē**, trisyllable (§ 347, d, R.; G. 717; H. 608, iii. N.³).

18. **huc includunt**, *shut up in it* (literally *into it*, on account of the motion implied). — **delecta corpora**, implying the selection of *individuals*; only the bravest chiefs were to dare the perilous ambushade.

19. **lateri**, dat., in a sort of apposition with **huc**, but governed by **includunt** (§ 228; G. 346; H. 386). — **penitus**, *deep within*, hinting at the immense size.

21. **est**, *there is* (§ 343, b).

22. **opum** (§ 218, c; G. 373; H. 399, iii.). — **manebant**, for tense see § 276, c, N.; G. 220, R.

23. **tantum sinus**, *a mere bay*. — **male fida**, *ill-faithful*, i.e. *treacherous*. With words of evil meaning, **male** intensifies their force; with words of good, it contradicts it.

25. **ablissee rati** (§ 336, a; G. 527, R.²; H. 523, i.), *supposed they had gone*. — **Mycenas**, a very ancient city near Argos, and the home of Agamemnon. Its remains, in a very archaic style of art, are among the most interesting in Greece. Here used for *Greece* generally.

26. **luctu**, compare note, i. 562, and notice the different construction for the same idea.

27. *Dorica, Grecian*, see note, i. 30.
29. *tendebat*, *used to spread*, i.e. his tents. (Quoted from the remarks of the Trojans.)
30. *classibus* (§ 235; G. 243; H. 384). — *acie* (abl. of manner).
31. *stupet donum*, *gazes with amazement on Minerva's baneful gift*. As equivalent to a strong *mirari*, *stupere* here governs the accusative.
33. *duci*, sc. *equum*, see § 331, *g*; G. 532, 4; H. 535, ii.).
34. *sive . . . seu*, *whether . . . or = aut . . . aut*, *either . . . or*. — *iam*, i.e. the time had now come for this destiny.
35. *quorum . . . menti*, *those in whose mind was a better thought* (§ 200, *c*; G. 223; H. 445, 6).
36. *pelago*, dative (§ 225, *b*; G. 344, 3; H. 384, 4).
38. *cavas* agrees with *latebras*, but is put next to *terebrare*, because it is as *hollow places* that they are to be bored, but as *hiding-places* (*latebras*) that they are to be tried (*temptare*).
39. *studia*, *factions*, lit. *party feelings*.
40. *primus ante omnis*, i.e. taking the lead in his eager partisanship.
41. *ardens*, *in haste*. — *ab arce*, where he had been occupied as priest.
42. *quae*, etc., *what madness is this (tanta)?* The use of *tam*, *talis*, and *tantus*, in nearly the sense of our simple demonstratives, is very common in Latin.
44. *carere dolis*, *are clear of guile*. — *sic notus*, *is it thus you know?* etc.
46. *fabricata*, see § 135, *b*; G. 182, 2; H. 231, 2.
47. *inspectura, ventura* (future participle of purpose, § 293, *b*; G. 279; H. 549, 3), *to look down on our house, and come from above upon the city*. One of the common means of siege was to build high towers overtopping the walls, and move them forward on wheels. The monster-horse is such an engine of war (*machina*). — *domos* (§ 228, *a*; G. 330; H. 386, 3). — *urbi* (§ 225, *b*; G. 344, 3; H. 384, 4).
48. *error*, *trick*. A mistake (*error*) purposely caused is a deception. — *ne credite* (§ 269; G. 263; H. 488).
49. *et*, *even*. — *ferentis*, acc. plural.
51. *in latus . . . contorsit*, *hurled against the side and the belly of the monster (feri)*, *rounded with jointed framework (compagibus, abl. of manner or means)*.
52. *illa, the spear*: expressed because in Latin the verb agrees with the last subject mentioned, unless the contrary appears; and so here if it were not expressed Laocoön would be the subject. — (*recusso* abl. abs.), *re-echoing*: properly of the sound, *struck back*.

54. *laeva*, see note, Ecl. i. 16. As applied to *fata*, it means *unpropitious*; as applied to *mens*, it means *dull, blinded*. The first meaning is derived from the language of augury, an appearance on the left being inauspicious (comp. *sinister*) among the Greeks, though the contrary with the Romans. The second meaning comes from the awkwardness (*gaucherie*) of the left hand.

55. *impulerat* (for *impulisset*): he had actually done his part to detect the plot; the failure was due to other causes expressed in the protasis. The indic. is doubtless here used for metrical reasons; but it is according to the analogy of verbs with *pæne*, *prope*, and the imperf. denoting the beginning of an action (§ 308, *b*; G. 246, R.³; H. 511, N.⁴). — *Argolicas*, of the Greeks. Notice how the Latin uses an adjective of possession wherever it can, and much oftener than we do (§ 190).

— *foedare*, to *spoil*.

56. *stares*, the regular construction is here resumed (§ 308; G. 599; H. 511) though the word really stands in the same relation as *impulerat*.

57. *manus* (Greek accus. with *revinctum*, which agrees with *luvenem*), *a youth with his hands fast bound behind his back*: the accusative (*manus*) in this construction is a kind of apposition of the part with the whole, and is different from such cases as *sinus* in l. 320. See § 240, *c*; G. 332, R.²; H. 378, I.

59. *qui*, subject of *obtulerat*.

60. *aperiret* explains *hoc ipsum*: *to contrive this very thing, that is, to open, etc.*

61. *fidens animi*, for constr. see § 218, *c*; G. 374, R.³; H. 399, iii.

62. *versare*, depends on *paratus* (§ 273, *b*; H. 533, 3), in a kind of apposition with *utrumque*, to practise wiles if he should succeed, or to die if discovered.

64. *certain*: the number changes because they vie with each other individually, though they gather (*ruit*) as a body.

65. *accipe*, learn. See note, Ecl. i. 19. — *crimine*, i.e. the (charge) *statement* of the crime.

67. *turbatus*, *confused*, indicating his want of self-possession.

68. *agmina* (cf. note to *domos*, v. 47).

70. *iam*, any longer.

71. *cui neque locus*, *who have no place* among the Greeks, and *besides* (*super*) *even the Trojans*, etc.

72. *poscunt*, exact the penalty; cf. i. 134.

73. *animi*, feelings.

74. *cretus* (same root as *creatus*), *born of what blood*.

75. *quidve ferat*, *what news he brings*. Ribbeck's conjecture seems

unnecessary. — **memoret** (in indir. disc. for imperative, § 339), *let him tell = tell us* (we say). — **fiducia**, i.e. on what he relies to save him.

76. **formidine, pavitans** (v. 107): the embarrassment was genuine and natural; not enough to throw him off his guard, and so spoil his scheme, but enough to win a prepossession in his favor.

77. **equidem** gives force to the whole expression, like our "I will, indeed I will." — **fuert** (future perfect) **quodcumque**, *whatever shall come of it*.

78. **Argolice**, an answer to the question in v. 74.

79. **hoc primum** (sc. **dictum esto**), i.e. let this compromising fact be stated once for all; hence the **nec**.

80. **vanum** (§ 186, c; G. 334; H. 373, N.²). — **improba**, *wanton goddess*. Notice that the position of the words brings out the fact that the action would justify the epithet.

81. **fando**, *by report* (see note, v. 6). — **aliquod nomen** = *any such name*. — **Palamedis**: Ulysses, it is said, feigning madness, in order to escape his share in the Trojan expedition, yoked a horse and a bull to a plough, and proceeded to plough a field, sowing it with salt; but Palamedes foiled the trick by putting the child Telemachus in the furrow. Ulysses turned out to save the boy, and being thus proved sane, was held to the service. But he bore a mortal resentment against Palamedes for this, and procured his death in the way hinted in the text. Palamedes was one of the brighter wits of the Greek camp: to while away the weary years of siege, he is said to have invented a game similar to chess, sometimes named from him.

82. **fama** (abl.), i.e. the *talk* about his renown.

83. **gloria**, his renown itself. — **falsa sub**, etc., *under a false and treacherous charge*.

84. **indicio**, (*false*) *charge*. — **vetabat**, *tried to stop* (conative imperf., § 277, c; G. 224; H. 469, i).

85. **nunc cassum lumine** (§ 243, d; H. 414, iii.), *now when he is dead*.

87. **pauper**: his poverty was his reason for sending the boy, as war was with the ancients a regular means of gaining wealth.

88. **stabat** (§ 276, e, N.; G. 220, R.). — **regno** (loc. abl.). — **vigebat**, *had weight*.

89. **consillis** (loc. abl.).

90. **pellacis, wily**: derived from a root found in **allicio**, etc.

91. **haud ignota**: to gain confidence, he weaves in a well-known story.

92. **trahebam, tacui**: notice the change of tense (§ 115, b).

93. **mecum**, *alone by myself*.

94. **nec tacui**, opposed to **mecum**: not only to myself did I complain. — **tulisset**, subjunctive for future perfect in indir. disc. (§ 286, R.; G. 516; H. 525, 2), of which the main clause would depend on **promisi**.

96. **ultorem** = **ulturum** [esse], fut. apod. in indir. disc. (§ 337). The future idea is contained in **promisit**. The noun of agency and future participle, however, are akin, so that the noun here is almost equivalent to the participle.

97. **labes**, *stroke*: misfortune is represented as a gradual subsidence or sinking to ruin. — **mihi** (dative of reference).

98. **criminibus novis**, *by fresh accusations*.

99. **ambiguas**, *dark hints*. — **volgum**: there are some fifty places in which this word is masculine, as here. — **quaerere**, etc., i.e. conscious of his guilt, he began to seek arms of defence against him who might be his accuser (§ 275; G. 650; H. 536, 1).

100. **nec enim**, the negative of **etenim**, in which the force of **et** is lost: *for he did not rest*, etc., referring back to **prima labes**. — **donec**: Sinon artfully breaks off just when he has roused the keenest curiosity.

101. **sed autem**, pleonastic and colloquial.

102. **quidve moror**, *or why do I delay you?* — **uno ordine**, in one degree of estimation, i.e. *as all alike* (abl. of manner).

103. **id**, i.e. the fact that I am a Greek. — **iamdudum**, implies that they have been long waiting to do it. — **sumite**: penalty is looked on as of the nature of a fine and forfeit; hence **dare**, *to suffer*, and **sumere**, *to inflict*.

104. **velit**, *would like it* (future apod., § 311; G. 602; H. 509), i.e. if you should do it. — **magno** (§ 252; G. 404; H. 422).

105. **tum vero**, *then more than ever*. Notice that these words regularly introduce the most important point or the decisive moment in the narrative. — **ardemus**, i.e. before we were *eager*, but now we *long*.

107. **ficto pectore**, *with false* (made-up) *heart*.

109. **bello**, to be taken (as the manner is with poets) with both **fessi** and **discedere**: they were wearied *with* the war, and anxious to depart *from* it.

110. **fecissent** (§ 267, b; G. 254; H. 483, 1).

111. **euntes**, *just going*, with a sort of future meaning, as in Greek, French, and English.

112. **præcipue**: the previous occurrences were regarded as omens forbidding their departure, and now still more were there indications of divine displeasure.

114. **scitantem**, *to inquire*, a kind of conative present; compare

orantes (i. 519). — **oracula** = *the responses*, the proper meaning of the word.

115. **adytis**, *from the shrine* : a borrowed Greek word which means *unapproachable*.

116. **sanguine**, i.e. the sacrifice of Iphigenia at Aulis (in Eubœa), where the Greek fleet was detained by head winds, until Agamemnon consented to the sacrifice of his daughter to Diana.

118. **litandum** (impersonal), *expiation must be made*. — **litare** means to sacrifice with favorable omens, showing that the gods are appeased. The offering is in the ablative of means.

121. **cui fata parent**, [in doubt] *for whom the fates are preparing* (this destiny), taking **fata** as subject and **parent** as used absolutely without an object. The doubt is implied in **tremor**, etc. The response is supposed to be a preliminary arrangement for the death of some one. It is true this use of **paro** absolutely is not common, but it is found in Ter. Andr. 1, 5, 19, and it seems to be so used in Livy, xlii. 53, 1. The compound **comparo** is also so used, and Cicero uses **paratum est** with **ita**, which is almost the same. At any rate the balance of the clauses seems to demand this interpretation. The cause of the agitation of the people is explained by v. 130.

122. **hic**, *just here*. — **Calchanta** : Calchas, the "dread soothsayer" of the Grecian armament. See Æsch. Agam. 156.

123. **numina**, i.e. expressions of the divine will.

124. **flagitat**, the word implies violence or insistence. — **canebant**, *foretold*, prophecies being usually given in verse. The imperfect with **iam** means "*began to*," etc.

125. **artificis**, *the contriver*, Ulysses. — **taciti** : i.e. some also saw, but were silent.

126. **quinos**, the distributive is regularly used with numeral adverbs. — **tectus**, *hiding his thoughts*.

129. **composito**, *according to compact*, strictly an impersonal ablative absolute (§ 255, b; G. 438, R.²). — **rumpit**, in a kind of causative sense, making his voice break the bands that held it.

130. **quae . . . tulere**, *what each dreaded for himself, they bore* (i.e. permitted) *when turned to one wretch's ruin*. The emphatic position of **unius** and **tulere** suggest this as the best interpretation.

132. **sacra**, arrangements for the sacrifice. — **parari** (§ 275; H. 536, i.).

133. **salsae fruges**, the coarse meal and salt (called also **mola**), always accompanying an immolation. — **vittae**, as in all sacrifices. See note, Ecl. viii. 64.

134. **fateor**: it was sacrilege to escape, as he was already devoted (*sacer*) to the god. — **leto**, dative (§ 229; G. 344, R.²; H. 385, 2). — **vincula**, i.e. escaped from confinement.

136. **darent** (§ 328; G. 574; H. 519, 2). — **dedissent**: by sequence of tenses for future perfect (see note, v. 94), because the action would take place before the time represented by **dum**. For mood see § 342; G. 666; H. 529, ii.

137. **iam**, *any longer*.

139. **quos poenas** (§ 249, c; G. 333; H. 374) **reposit**, *of whom they, perchance, will exact the penalty for my escape*.

140. **quod**, *therefore (as to which; Gr. accusative)*. The word regularly introduces adjurations.

141. **veri** (§ 218, a; G. 373; H. 399).

142. **per**, sc. **eam fidem**. — **si qua est**: the perfidy of the Greeks makes him doubt if good faith exists anywhere. — **restet** (§ 320, a; G. 633; H. 503, i.). 143. **laborum** (§ 421, a; H. 406, i.).

144. **non digna**, *undeserved misfortunes*.

145. **lacrimis**, dat., a bold *synecdoche*. What is given to him on account of the tears is said to be given to them. — **ultro**, *beyond his asking*, which was only for his life.

146. **arta** (*arcta*), *tight-bound*.

147. **dictis** (abl. of manner).

148. **hinc iam**, *from henceforth*.

150. **quo**, *to what end?* — **quis auctor** = *by whose counsel?*

151. **quae religio**, *what religious vow or offering?* The repeated questions in various forms show the old man's eager curiosity, as well as his doubt.

154. **ignes**, *heavenly fires* (sun, moon, and stars). — **non violabile**, i.e. an oath by these divine powers must not be broken.

156. **deum**, worn in honor of the gods. — **quas hostia gessi**, and hence so much the more sacred an oath to him.

157. **iura**, i.e. **iura iuranda**, *oaths*. — **sacrata**, *consecrated* by religious obligation, like the oath of enlistment of the Roman soldier. — **resolvere**, *to break*; lit. to unbind, that is, loose the obligation.

158. **ferre sub auras**, *bring out to light* from their hiding-place.

161. **Troia**, an appeal to the holy city itself, more impressive than to the king alone. — **magna rependam**, *greatly repay*. For construction see § 307, d; G. 597.

163. **auxillis**, ablative of means, the idiomatic construction with **sto** in this sense.

164. **sed enim**, elliptical, as usual: *but* [their hopes began to fail] *for*;

ever since (*ex quo*), etc. Again a well-known story, the rape of the Palladium, is woven into his tale. (See Fig. 65.)

165. *adgressi*, *undertaking*. — *avellere*, see § 271; G. 424; H. 533.

166. *Palladium* (Greek dimin. of *Pallas*), a small wooden image of the goddess. It is represented as polluted by their touch, and hence the goddess is offended.

168. *virgineas vittas*, *the fillets of the maiden goddess*: these seem to have differed in form from those of matrons (cf. *Scotch snood*).

169. *ex illo* (correl. to *ex quo*), *since then*. — *fluere*, *ebb*.

Fig. 65.



171. *Tritonia*, an epithet of *Pallas*, of uncertain origin. — *ea signa*, *signs of this*; compare vii. 595; xii. 468. — *monstris* (*moneo*), *warnings*.

173. *luminibus arrectis* (abl. of separation), *staring eyes*: *Pallas* is represented as having the eyes — perhaps even the head — of an owl (*γλαυκῶπις*), which gives additional liveliness to the conception.

174. *ipsa*, *the goddess herself* (more than the signs of the glaring eyes, etc.).

175. *trementem*: the agitation of the goddess is indicated more vividly by the rattling of her arms.

176. *canit*, see note, v. 124. — *temptanda* (sc. *esse*), alluding to the perils of the sea.

177. **Pergama**, the citadel of Troy.

178. **omina**: Virgil here transfers a Roman custom to the Homeric Greeks. All enterprises were undertaken by the direction of the gods, who were supposed to dwell in the city, and were consulted by *auspices* before setting out; and if the event was unsuccessful, the auspices must be taken again in the city, and the whole be begun anew. The term for this was *repetere auspicia*, of which *repetere omina* is here a variation. — **Argis**, from Argos. — **repetant** (§ 336; G. 653; H. 524). — **numen**, the favoring presence of the gods, as shown by renewed favorable auspices.

179. **pelago** (§ 258, *g*), by sea. — **curvis carinalis** (§ 248; G. 403; H. 420), in the crooked ships; cf. II. ii. 297.

180. **quod**, in that (§ 333, *a*; H. 540, iv.). The antecedent or main clause is **parant**, etc.

182. **digerit omina**, interprets the omens, i.e. those referred to in vv. 171-175. The word *omen* (root in **os**, **oro**) properly means any casually spoken word which serves as a prognostic of the future. It is used here, as very commonly, for visible signs, which were properly *ostenta*, *portenta*, *prodigia*.

183. **pro Palladio**, in lieu of the Palladium; **pro numine**, in propitiation of the offended divinity. The goddess is however identified with her image the Palladium, hence **pro** can be used with both, though not in precisely the same sense.

184. **triste**, gloomy (in its effect).

185. The gist of the idea is in **immensam molem**. They were to make it huge so as to keep it where it would protect them, and not the Trojans. — **tamen**, i.e. though it was in lieu of the Palladium, yet it was to be of no service to the Trojans.

186. **caelo** (§ 225, *b*; G. 344, R.³; H. 384, 4), to the sky.

187. **recipi** and **duci** are branches of the same general idea; **neu** introduces a different one. Sinon at once accounts for the size of the horse, and hints at the disposal of it which he desires.

188. **antiqua**, i.e. just as formerly under the protection of the Palladium. — **religione**: this word implies both *piety* (religious veneration), the sanctity which calls it forth, and the *object* which possesses that sanctity. Here it seems to be used with a confused notion of all, chiefly the last.

189. **donum Minervæ** (obj. gen.), gift to Minerva. — **violasset**, ind. disc. for future perfect (§ 286, R.; G. 516; H. 525, 2).

190. **quod di . . . convertant**, may the gods turn the omen against himself. The ancients had a curious notion that the anger of the gods must be satisfied, but that it might by prayers be turned upon something else, — a notion which seems to be the foundation, in very ancient oriental

custom, of the idea of atonement as shown in the symbolic "scape-goat."

191. **futurum** [esse], indir. disc. following the verb of saying implied in **iussit** (§ 330, c; G. 652, R.²).

193. **ultrō . . . venturam**, i.e. would make an offensive war *beyond* the defensive warfare they were now waging. — **Pelopea moenia**, the walls founded by Pelops, i.e. Argos.

194. **ea**, i.e. the fates implied in **exitium**.

195. **talibus insidiis**, by means of such deceit.

196. **capti**, those (implied antecedent of **quos**, § 200, c; G. 621; H. 445, 6) were caught.

197. **Larissaeus**, i.e. Thessalian, so called from a town of Thessaly, near Phthia, the city of Achilles.

199. **aliud**: by this prodigy the fall of Troy is shown to have occurred by fate, and not merely by the wiles and valor of the Greeks. — **miseris**, [to us] *ill-fated*.

200. **improvida**, not knowing the future, *blinded*.

201. **Neptuno**, dat. (§ 235, a; G. 343; H. 384). — **ductus sorte**, a Roman custom transferred to Troy; see Tac. Ann. i. 54.

203. **alta**, *deeps*.

204. **immensis orbibus**, with vast coils (abl. of quality).

205. **pariter**, *side by side*.

206. **iubae sanguineae**, blood-red crests, characteristic of fabulous monsters.

207. **superant**, *tower above*.

208. **legit**, *skims* (the flood). The word seems literally to mean *pick*, hence used of the course of a vessel, and so here of the monster. — **volume** (abl. of manner): the plural would be more natural, but doubtless the singular is occasioned by the metre. Compare **capite**, v. 219.

210. **oculos** (Greek acc.) **suffecti**, their blazing eyes suffused.

212. **visu** (abl. of cause). — **agmine certo**, with steady march (like an army), not roaming about aimlessly as they might be expected to do if not divinely sent.

215. **morsu**, with their teeth.

216. **auxilio**, to their help (dat. of service, § 233; G. 350; H. 390).

218. **collo** (dat.), about their neck (§ 225, d; G. 348; H. 384, 2).

219. **terga** (§ 240, c, N.; G. 332, 2; H. 378, 1). — **capite** (ablative of measure, § 250; G. 400; H. 423): **cāpitibus** could not be used in hexameter.

220. **tendit**, *strives*. — **divellere** (§ 271, a; G. 424, 4; H. 533, 1).

223. **quales mugitus**, cum, such roarings as when, etc.; cf. Il. xx.

403; Bry. 507, for *tales mugitus* (in apposition with *clamores*), *quales tolluntur*, etc.

224. *incertam*, *ill-aimed*. — *securim* (§ 56, *b*; G. 60, 2; H. 62, iii.).

225. *lapsu*, *gliding* (as if it were a participle). — *delubra summa*, i.e. the citadel.

226. *saevae*, *cruel*, in withdrawing her protection.

227. *clipei*: many statues of Minerva are represented with a shield resting on the ground, the upper edge held by her hand; and one of the most famous — the *Minerva Medica* or *Giustiniani* — has a serpent crawling behind the shield. — *teguntur* (§ 111, N.¹; G. 209).

228. *tum vero*, see note, *v.* 105. — *novus*: the former fear was a terror of the serpents; the new is a religious awe.

229. *scelus expendisse merentem*, *has expiated his guilt, as he deserves*, see § 292; G. 669; H. 549, 1.

231. *laeserit*, for mood see § 320, *e*; G. 636; H. 517. — *sceleratam*, *guilty*, as the instrument of guilt.

234. *divdimus*, etc. = *by breaking down the walls (muros), we lay open the defenses (moenia) of the city*; *moenia* is the more general word.

235. *accingunt*, alluding to the long loose garments of the ancients. — *rotarum lapsus*, a bold expression in which an abstract noun is used for a property of an object and the object itself is put in the genitive; see A. & G. Lat. Comp., p. 124.

236. *collo*, i.e. the neck of the horse.

238. *feta armis*, *big with armed men*. — *pueri*, etc., again a Roman custom, see Hor. Carm. Sec. Many of these customs of Virgil's time alluded to in the Æneid were supposed to have been imported direct from Troy.

239. *gaudent*, because it was a sacred service. (See Fig. 66.)

240. *illa subit*. As Menelaus tells the story in the Odyssey (iv. 274–289; Bry. 355), Helen went thrice about the horse, calling the several chiefs by name, imitating by her voice the wife of each; and they were only prevented by the strong hand of Ulysses laid upon their mouths from betraying themselves. — *minans*, *towering high*.

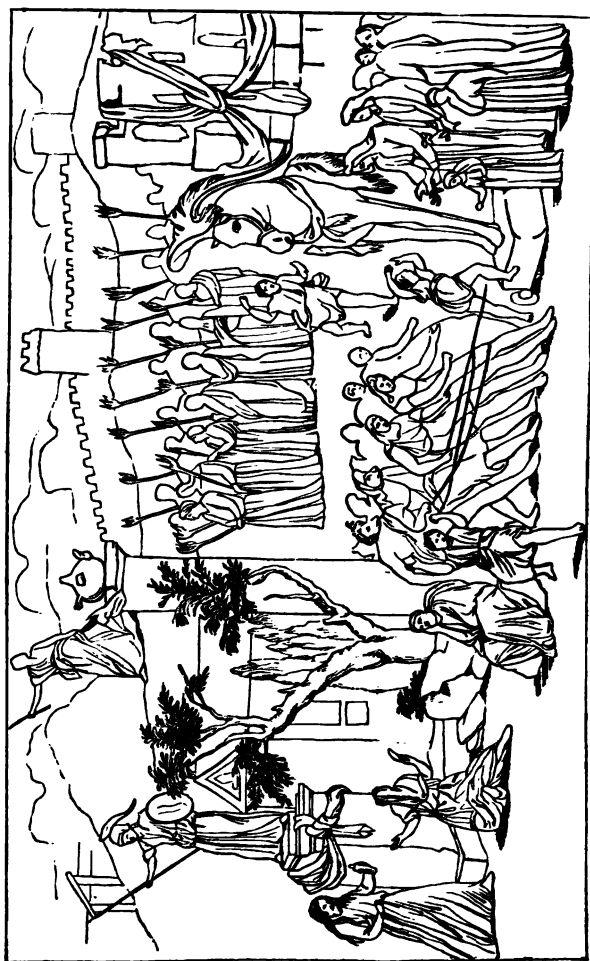
241. *O patria*, copied or imitated from Ennius. — *divom domus*, see *v.* 351.

243. *substitit*, *stopped*: stumbling on the threshold was always a bad omen with the Romans. — *utero* (abl. of separation).

244. *immemores*, *thoughtless*: they had forgotten the warning of Laocoön (*v.* 45).

245. *monstrum infelix*, the *inauspicious*, i.e. *fatal, prodigy*. — *arce* (§ 260, *a*; G. 384, R.¹).

Fig. 66.



246. **tunc etiam**, *then too* (besides our other warnings). — **Cassandra**, daughter of Priam. She had been beloved by Apollo, and endowed by him with the gift of prophecy; but, as she rejected his suit, the gift was accompanied with the curse that no one should believe her inspired words. (See Fig. 66, where she appears on the walls in the act here described.) — **fatis** (abl. of manner).

247. **non credita**, [*those lips*] *never believed*, etc. — **Teucris**, dative (§ 232, a; G. 352; H. 388, 1).

248. **quibus esset** (§ 320, e; H. 515, iii.): *though* that day was our last (contrasting the signs of joy with their real fate). Notice how this idea is brought out by the position of **miseri** before **quibus**.

249. **velamus**, i.e. *we deck the shrines (delubra) with festal wreaths*: decking the houses with garlands had a religious as well as festival meaning.

250. **ruit oceano**, *comes suddenly from the ocean*: Night, like Day, is conceived as rising from the vast Ocean which encircles the earth.

251. **involvens**: the grave effect of the Spondees in this verse is perhaps intentional.

252. **dolos**: the same shadow which makes them helpless aids the craft of their enemies. — **fusi**, compare i. 314.

253. **conticuere**, became silent, i.e. *were hushed*.

254. **ibat**, *was already on its way*, anticipating the success of Sinon's fraud.

255. **Tenedo** (§ 258, R.³; G. 411, R.¹; H. 412, 1). — **per amica silentia lunae** = *by the still and friendly moonlight* (compare v. 340).

256. **flammas . . . extulerat**, *the royal ship had shown the signal light*, as a sign to Sinon. (Compare vi. 517, where Helen is said to have held forth a lighted torch as a signal.) This clause should properly be the subordinate one, but, as often, is emphasized by its present form. See § 325, b; G. 581, R.

257. **fatis deum**, cf. vi. 376.

258. **utero** (loc. abl.). — **Danaos . . . claustra**, *lets loose the Greeks from their pine-wood prison*. As the verb **laxat** can apply in slightly different senses to both **Danaos** and **claustra**, the *hendiadys*, always a favorite form of expression, is preferred to the ablative of separation (**claustris**).

259. **laxat** is in the same construction as **extulerat**, but the action of the latter verb precedes and that of the former is brought forward to present time (hist. pres.); hence the great difference of tense. — **auras**, *open air*; compare iv. 388.

260. **cavo robore promunt**, compare Od. viii. 500-520; Bry. 613, where the story is told by Demodocus.

263. **primus Machaon**: Machaon, son of Æsculapius, and the inspired Healer; the epithet may be a translation of ἀπιστεύοντα (Il. xi. 506), or, perhaps, *among the first*, but the meaning is doubtful.

264. **doli**, i.e. the horse, which makes the ambuscade. Notice the variety of words Virgil uses to refer to the horse.

266. **portis** (ablative of means).

267. **conscia**, *allied*, knowing each other's plans.

268. **tempus erat**: this, with **nox erat**, has been observed to be a favorite form of transition with Virgil.

271. **effundere fletus**, compare the ghost of Patroclus, Il. xxiii. 65; Bry. 77.

273. **pedes tumentes**, see note, i. 483. — **lora** (Greek accusative).

275. **redit** = "as I seem to see him returning." The tense is used like the historical present; see Il. xvii. 188; Bry. 232.

277. **squalentem**: this word, which gives us a ludicrous impression, had different associations with the ancients as a sign of mourning. — **concretos**, *matted*.

278. **volnera**: apparently the honorable wounds which he is supposed to have received in battle, though Homer hardly speaks of any; less likely the hurts and bruises from being dragged at the car of Achilles. — **quae plurima**, *of which he had received so many* (§ 200, d; G. 618; H. 453, 5).

279. **ultro**, *first* (without being spoken to).

281. **O lux**, etc., imitated from the address of Paris to Hector's dead body, in Ennius. Here Æneas forgets for the moment that he has been slain.

285. **ut**, *how*, i.e. in how sad a plight.

287. **quaerentem vana**, *making vain inquiry*. — **nec moratur**, *nor does he stay for* (i.e. does not mind my inquiry).

289. **his**, with a gesture, the so-called *deictic* use of the pronoun.

291. **sat . . . datum**, a legal phrase: your debt to your king and country is fully paid. — **si . . . possent . . . fuissent**, *if Troy could* (at any time) *be saved by human hand, it would have been saved* (before) *by mine*. For tense see § 308, a; G. 599, 1.

293. **penates**, associated here and elsewhere with Vesta, the goddess of the Home. This is Æneas' charge, to protect his home, not the vain effort to defend the city.

294. **his**, dative of reference (§ 235; H. 384, 4).

295. **pererrato . . . ponto**, *which [mighty walls] thou shalt at last establish, when thou hast crossed the sea*.

296. **vittas Vestamque**, i.e. the filleted image of Vesta.

297. **ignem**: the sacred fire, which was carried from the hearth of

Vesta, in the mother city, to kindle that of the new community. Colonies which — like the *coloniae Romanae* and the Greek *cleruchiae* — had no independent political existence, but ranked as still belonging to the mother city, retaining their share in its sacred hearth, took no fire with them. The gods and fire here referred to were supposed to be preserved in the temple of Vesta at Rome.

298. **miscentur**, etc., *disturbed by various mingled sounds of grief*, the regular word for any confusion.

299. **secreta**, *retired* (*se-cerno*). — **secreta** and **obtecta** are used as predicates with **recessit**, *stood apart*.

301. **horror**, *the dread din of arms*.

302. **somno** (probably ablative).

303. **ascensu** (§ 248; G. 401; H. 419) **supero** = *mount to the top of*.

304. **veluti cum**: compare II. xi. 492-497; Bry. 599. The comparison is, *I stand listening [to the roar of battle] just as, when the blaze driven by furious southern blasts falls upon the crops, or the hurrying torrent of a mountain flood overwhelms the fields, etc., the shepherd, ignorant of the cause, from the lofty summit of a rock, bewildered, hears (stupet accipiens) the roar*.

309. **manifesta fides**, *the truth is clear*, i.e. belief is forced upon me of what would otherwise seem impossible.

310. **Deiphobi** (Od. viii. 517; Bry. 636). Deiphobus was the next of the sons of Priam after Hector and Paris, and had married Helen after Paris' death. His house was therefore the first destroyed. — **dedit**, as we say "gave a crash." — **ruina** means both the fall and the consequences of it.

311. **Volcano**, not merely *fire*, but the god of fire in person. The Homeric fire-god, *Hephaistos*, with whom Vulcan was identified, is the favorite son of Juno (*Hera*).

312. **Ucalegon** (i.e. his house), one of the ancient counsellors who sat with Priam on the wall (II. iii. 148; Bry. 186). — **Sigea freta**: Sigeum is a port on the Trojan coast.

314. **nec sat rationis**, *and yet (= though) there is no sense*.

315. **glomerare . . . animi**, *my soul burns to gather a troop for the fight, and to rush with my friends upon the citadel*. Notice the common use of the plural in the sense of *passion*, while **mentem** is the intellect, or judgment.

317. **succurrit**, *it comes [to my thought] that it is glorious to die in arms*. Compare the familiar sentiment from Horace, *dulce et decorum est pro patria mori*.

318. **Achivom** (§ 7; G. 1; H. 52, 1).

319. **Panthus**, another aged counsellor (Il. iii. 146). — **arcis Phœbique** (hendiadys), of *Apollo in the citadel*. Like the Capitol at Rome, the citadel of Troy is conceived as having shrines of several divinities.

321. **ipse**, i.e. he alone without attendants to bear the sacred burden. — **cursu** (abl. of manner) . . . **tendit**, comes running wildly to my door.

322. **quo . . . loco**, where is the main struggle? — **quam . . . arcem**, what stronghold shall we occupy? supposing the citadel to be already taken. This seems the best rendering of this much-vexed passage. Another meaning of the first question is, *In what condition is the decisive struggle?* For tense of **prendimus**, cf. *Quid ago nunc?* Ter. Heaut. 2, 3, 102; Juv. iii. 296, iv. 130. The answer of Panthus is, that all is lost; and Æneas accordingly rushes out in the general direction of the noise (v. 337). — **Panthu**, a form representing *ou* in Greek contracted from *oû*.

324. **ineluctabile**, inevitable (lit., that cannot be wrestled away.)

325. **fuimus Troes**, we Trojans are now no more. — **fuit**, is no longer: "It was a common phrase with the Romans," says Appian (Syr. 37), "to say, *Antiochus the great has been*." See § 279, a; G. 228; H. 471, 1, 2).

326. **omnia . . . transtulit**, Jupiter has carried over everything to Argos. According to the Greek legend, "the gods departed in a body from Troy on the night of its capture, bearing their images with them" (see v. 351). — **ferus**, not a general epithet, but indicating his present state of feeling.

327. **incensa . . . urbe**, i.e. they have set fire to the city, and are masters in it.

328. **mediis in moenibus**, i.e. in the very citadel. — **adstans**, standing there, a vivid way of indicating its presence.

329. **victor** = in his success. — **incendia miscet**, spreads fire far and wide, cf. v. 298.

330. **bipatentibus**, i.e. thrown wide open (lit., with both folding-doors open).

331. **quot**, sc. **tot milia** in appos. with **alii**; see § 200, b.

332. **angusta viarum** (cf. i. 422), the narrow ways.

333. **oppositi**, on guard (to prevent flight).

334. **primi vigiles**, the foremost of the guards, i.e. there is scarcely a show of resistance.

335. **caeco**, i.e. having no orders or plans, they fight wildly.

336. **numine**, the idea can only be general, i.e. that this, as all his actions, is under the divine direction.

337. *Erinyes* = the demon of battle.

341. *Coroebus*: the lover of Cassandra, lately (*illis diebus*) come to Troy, who is slain by Idomeneus; see the story of Othryoneus (II. xiii. 363-372; Bry. 449).

342. *forte*, as it happened.

343. *insano* = crazy; but the later traditions make him a weak and foolish person. Here his love is only mad because untimely.

344. *gener*, as a son-in-law (by betrothal).—*auxilium ferebat*, was rendering assistance.

346. *audierit* (§ 320, e; G. 636; H. 517).

347. *confertos*, in close array (as we say, shoulder to shoulder), indicating a union of purpose and readiness for any fate.

348. *super* (adv.), besides (though already they were brave).—*his* (abl. of manner or means).

349. *audentem extrema*, one who is ready to dare the worst.—*cupido certa*, a fixed desire.

350. *sequi*, depending on *certa cupido* together, which are equivalent to a verb of wishing (in prose, *sequendi*).—*rebus*, of affairs.

351. *excessere*, an allusion to the *evocatio* of the gods of the enemy as practised by the Romans. See A. & G. "Orations of Cicero," notes, page 36.—*adytis*, shrines: lit. that which may not be entered (*a-δύω*), the inner sanctuary, where were the statue and the oracle of the god.

353. *incensae* (emphatic), you are rushing to defend a city already in flames.—*moriāmur et ruāmus*. The first is the more important and includes the other, and hence we need not assume any inversion of the ideas.

354. *una*, the only.

355. *animis*, courage, i.e. they had determination before, but now they are roused to madness.

356. *improba . . . rabies*, ravening hunger has driven [to prowl] blindly.—*caecos* (§ 186, c; G. 324).

360. *nox . . . umbra*, black night with embracing shadow hovers about us. It is moonlight, but the streets are dark. Besides, such expressions are not to be taken too strictly.

361. *quis . . . explicet*, who can tell in speech? (G. 268, 251; H. 486, ii.). The expression is a prelude, not to the account of his own exploits, but of the scene of slaughter which they now witnessed in the streets.

363. *dominata*, mistress.

364. *inertia*, helpless, being dead.

365. *religiosa*, venerable; see derivation, § 164, k; H. 328.

366. *dant*: notice that punishment is regularly treated as a penalty paid, which the inflicter takes and the sufferer gives (cf. i. 136).

367. **quondam** (**quom-dam**, like **quidam**), *at times*. — **victis**, dative of reference (§ 235, a; G. 343, 2; H. 384, 4, N.²).

368. **crudelis luctus**, *cruel anguish*. By a not uncommon figure the cruelty is transferred from the author or cause to the effect.

369. **plurima**, singular, as in "*many a*." — **mortis imago**, *form of death*.

371. **socia agmina**, *that we were a friendly band*

372. **ultro**, *first*, i.e. without being spoken to.

373. **sera segnitie**, *tardy sloth*, or the alliteration may be imitated, *sluggish sloth*.

374. **rapiunt, ferunt**, *plunder, and bear away* (the spoil of) burning Troy.

375. **primum**, *first* (§ 151, d; G. 324, R.¹).

376. **neque fida satis**, *not very trustworthy*, i.e. dubious, suspicious.

377. **sensit delapsus** = **se esse delapsum**, a Greek construction (§ 272, b; G. 527, R.³). The force of **delapsus** is "*fallen without knowing it*."

378. **retro repressit**, *checked*: strictly, tautological, but such repetition for emphasis is common in all languages.

380. **nitens, treading**. — **refugit**. Notice that this verb is transitive in Latin. The perfect is used to express the moment when the man has just recoiled in his fear.

382. **abibat**, *was about to flee*.

383. **circumfundimur**: here in the middle sense, apparently, with the usual meaning of "*rush around or attack on several sides*," as in *Æn.* iii. 634; *Livy*, xxii. 14; *Cæs. B. G.* vi. 36; (§ 111, N.¹; G. 209; H. 465). Still the small number of the Trojans compared with that of the Greeks makes this meaning somewhat forced. — **armis**: probably dative, as in *v.* 409 (§ 228). The whole would then be: *we dash upon their solid ranks*.

384. **passim**, i.e. in all parts of the scene of battle.

385. **primo labori**, *this first effort*.

386. **successu animisque**, *the spirit of success* (§ 245; G. 406; H. 416).

388. **dextra**: we should expect **dextram**, but it is made more lively by agreeing with the subject.

389. **insignia**, *equipments*: helmets, shields, etc., by which their wearers may be distinguished.

390. **dolus**, etc., supply **sit** in a double question (§ 211, d; G. 460; H. 353, 2). — **in hoste** = *in dealing with an enemy* (lit., in case of an enemy common meaning of **in**).

391. *ipsi* (emph.), etc., *themselves shall give us weapons*.

392. *clipei insigne decorum* = *the handsome blazonry of his shield*.

393. *indultur*, see note to *collecta*, i. 320.

394. *ipse Dymas, Dymas too*.

396. *haud numine nostro*, with no favoring divinities, i.e. the plan was destined to be fatal, as the sequel showed (§ 248; G. 401; H. 419). This is, on the whole, the best meaning of this disputed passage. It is possible however that Virgil had also in his mind the idea that being under the Greek ensign, as it were, they were not under their own divinities, for it is a privilege of poetry to mean two things at once; in other words, what in a jest would be a pun is in serious language a poetic suggestion. Compare *invitis divis*, v. 402. 402

398. *Oreo, to Orcus*. This is, properly, the god of Death, as *Dīs* is that of the Lower World; but they are often confounded.

401. *scandunt equum*, compare vi. 489, ix. 152.

402. *heu nihil*, etc., *alas, it is right for no man*. — *invitis divis* (dat.), *to trust in reluctant deities*. Throughout this book, the gods are constantly represented as carrying forward their purpose in the ruin of Troy.

403. *trahebatur . . . crinibus*, *came dragged with disordered hair*, i.e. by Ajax Oileus (cf. i. 41), who dragged with her the statue of Pallas to which she clung. He was afterwards tried by the Grecian chiefs for the crime of sacrilege.

404. *templo*: Æneas has now reached the citadel. Compare v. 410.

406. *lumina*, *her eyes, I say*. — *arcebant*, *pinioned* (lit., withheld from being raised).

407. *non tulit*, *could not bear* (as we say). — *speciem*, *the sight*.

408. *periturus* (§ 293, b; G. 279; H. 549, 3).

409. *densis armis*, *into the thick of the fight* (dative, cf. v. 383).

410. *primum*, our first disaster (cf. v. 285). — *delubri*, i.e. the temple of Minerva, where apparently the whole scene takes place.

411. *miserrima*, *most pitiful*, because struck down by their fellow-citizens.

412. *facie*, ablative of cause.

413. *tum*, a new element in their peril. — *gemitu* = *dolore*, the sign put for the thing. It is opposed to their feeling of wrath (*ira*). — *ereptae virginis ira*, *rage at the rescue of the maid* (§ 292, a; G. 667, R.²; H. 549, N.²).

414. *acerrimus Alax*, see note, v. 403.

416. *adversis*, *face to face* (pred.). — *quondam*, see note, v. 367. — *rupto*, *bursting forth*. Compare Georg. iii. 428.

417. **configunt**, the fitful blasts of a veering storm are often conceived as a conflict of the different winds. Compare the storm, i. 81. — **laetus equis**, *rejoicing in his steeds*, which he is represented as driving like a warrior to battle; a frequent and very old metaphor.

420. **si quos fudimus** = *all whom we have routed*.

421. **insidiis**, *by the trick* of exchange of armor.

422. **primi**: because the others had only fought for the booty, as between allied bands, thinking them to be Greeks (§ 191; G. 324, R.⁷; H. 443, N.¹). — **mentita tela**, *the lying* (not counterfeited) *weapons* (§ 125, a; H. 231, 2).

423. **ora . . . signant**, *they mark our tongues, discordant in tone*: their speech betrays them, the Trojans speaking a different dialect from the Greeks, though probably not a different language. There is nothing to indicate that they were not akin.

Fig. 67.



424. **illicet** (*ire licet*), *instantly*, lit. *you may go* (all is over): the phrase used by the crier in dismissing court, and by priests at the end of a sacred office, especially at funerals.

428. **dis aliter visum**, *the gods judged otherwise*, i.e. as inferred from his fate, for, though innocent, he suffered death like the guilty.

430. **infula**: a broad woollen band worn by priests and others engaged in sacred offices (see Fig. 67); even this badge of sanctity was no defence, cf. Il. i. 28; Bry. 36.

431. **Iliaci cineres**, *I appeal to you, ashes of Troy*. — **flamma extrema**, i.e. the blazing city is regarded as their funeral pile.

433. **vitavisse** (sc. me). — **vices Danaum**, *chances of war with the*

Greeks. — **manu**, i.e. **mea**, *by my deeds*, regarding such a death as the reward of valor. On this line compare St. Beuve, *Nouv. Corresp.* p. 356 et seq.

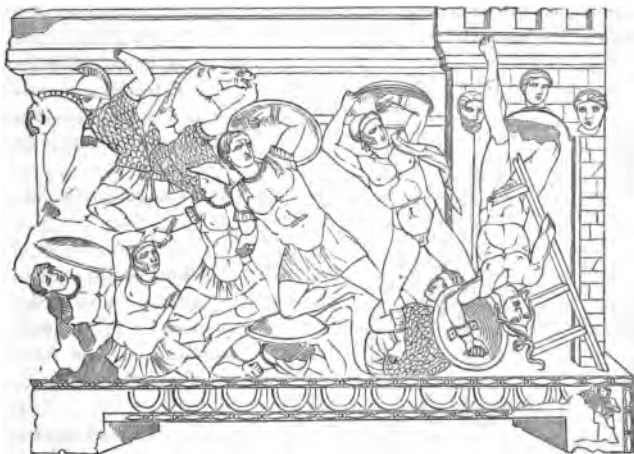
434. **caderem** (§ 331, *a*; G. 546; H. 498, *i.*).

436. **Ulixi** (genitive, § 43, *a*; G. 72; H. 68), *given by Ulysses*.

437. **protinus**, (farther) *on.* — **vocati**, agreeing with the subject of **divellimur**, *summoned*.

438. **hic vero**, compare **tum vero**, *v.* 105 and note. — **pugnam**, obj. of **cernimus**. — **ceu . . . forent**, *as if there were no fighting elsewhere* (§ 312; G. 604; H. 513, *ii.*). Compared with this the others were not fights at all.

Fig. 68.



441. **acta testudine**, the regular way of assault on a fortified place: compare Cæsar, *B. G.* ii. 6. There are two distinct attacks, one to scale the walls and one to burst in the gates. Such an attack is represented in Fig. 68. — **ruentis** refers to the scaling party, **testudine** to the other. The defence to the former is in *v.* 445, etc., to the latter in *v.* 449; compare *v.* 479 et seq.

442. **haerent**, *cling*, by hooks (crows) at the end: scaling-ladders were really an invention of later time. — **parietibus** (§ 227, *e*; G. 243; H. 385, 4). — **postis sub ipsos**, *close at the very gateway*, instead of being repulsed from afar. — an advantage they have gained.

443. *gradibus*, *steps* or rounds of the ladders (abl. of means).

444. *protecti*, *shielding themselves*; *fastigia*, *battlements*, or (more accurately) the projecting top of the wall.

445. *tota culmina*, *whole masses of roof*.

446. *his* tells, *with these as missiles*. — *quando*, and therefore there was no use in sparing the house.

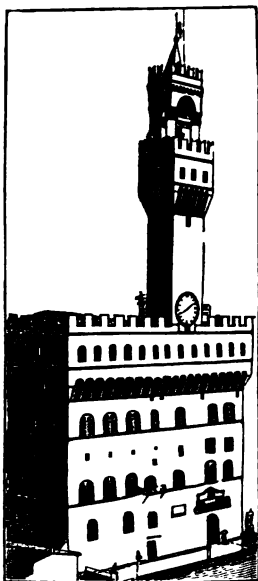
448. *decora alta*, etc., *those high adornments of our fathers*.

449. *alii*, opposed to those in *v.* 445. — *imas* = *below*, in contrast to the fight at the battlements.

450. *obsedere fores*, i.e. the defenders stand so as to block the great doors which open inward. See § 228, *a*.

451. *instaurati animi*, *our courage is refreshed* (at the sight of this resistance). — *succurrere*, depending on the idea of admonition or suggestion in *instaurati*, etc. (§ 331, *g*; G. 424, R.4; H. 535, ii.).

Fig. 69.



453. *pervius usus tectorum* = *usitata via per tecta*, *a well-worn passage*: a rear way, by which Æneas goes up. — *inter se*, i.e. connecting them with each other.

454. *postes a tergo*, *a postern gate*.

455. *infelix*, *unhappy* in her widowhood. — *manebant*, notice the tense. See § 276, *c, N.*; G. 571.

457. *soceros*, i.e. Priam and Hecuba. — *trahebat*, *used to lead* by the hand, as he followed with unequal steps.

458. *evado*, *I pass up and out*.

460. *turrim*, obj. of *convellimus*. — *in praecipiti*, i.e. at the very edge of the wall. — *summis tectis*, *from the top of the roof*. We may imagine it raised from the wall, and flush with the front, as in the machicolated tower of a palace at Florence. (See Fig. 69.)

463. *adgressi ferro*, i.e. with crowbars and other tools of iron. In this and the following verses, to *v.* 467, the spondees and dactyls may well represent, first, the slow effort, then the sudden toppling over and swift fall of the turret. — *summa tabulata*,

the upper flooring (compare *Cæsar*, B. G. vi. 29) showed weak fastenings to apply the leverage, i.e. where the tower and the roof join.

464. **altis**, i.e. on the wall.

465. **ruinam trahit**, falls in ruin; properly, carries with it a mass of ruins. Compare note to v. 310.

469. **Pyrrhus**, or Neoptolemus, son of Achilles, who was sent for after his father's death. The *Scyria pubes* (v. 477) are the youth of Scyros, the kingdom of his grandfather Lycomedes, where he has been in retirement. Here begins the detailed account of the attack on the door, though it is interrupted by the action of Periphas (v. 478).

471. **in lucem**, construed with **convolvit terga**, rolls forth his slimy body to the light (compare a similar image in II. xxii. 93-95; *Bry.* 118). — **mala gramina pastus**: poisonous plants would be more rank and potent in early spring.

472. **tumidum**, swelling with venom.

473. **positis exuviis**, having shed his old skin: an image of renewing one's youth which often occurred to ancient fancy.

475. **arduus ad solem**, raising his head to the sunshine.

478. **succedunt tecto**, come up to the house and try to set fire, while Pyrrhus attacks the door itself.

479. **correpta bipenni**, grasping a battle-axe.

480. **perrumpit, vellit**, is trying to burst and wrench, by repeated efforts (descriptive); **cavavit, dedit** (perf. definite, taking a new point of view), has cut through the beams and made a vast orifice. — **postis**, the frame of the door. — **cardine**: we must imagine a pivot-hinge let into the upper and lower casing. (See Fig. 70.)

482. **robora**, the wood of the door itself. An entrance, however, is not yet effected, but only an aperture made. — **ore** (abl. of quality).

483. **atria longa**: in this description, the general arrangements of a Roman house are apparently kept in view. (See Fig. 71, and compare the Grecian house, Fig. 72.)

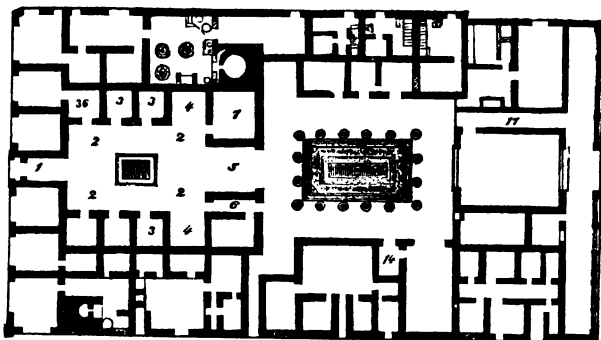
485. **vident**, i.e. the invaders can now see the defenders (**armatos**). — **in limine primo**, i.e. those nearest the outside.

487. **plangoribus femineis ululant**, echo with the shrieks of women (§ 190; G. 360, R.¹). — **plangoribus** properly refers to the beating of the breast, but is also used of other sounds of grief as well. — **cavae aedes**, i.e. the interior, where were apartments, apparently for the women, ranged like cloisters about an open court, probably the second one (*peristyle*).

Fig. 70.

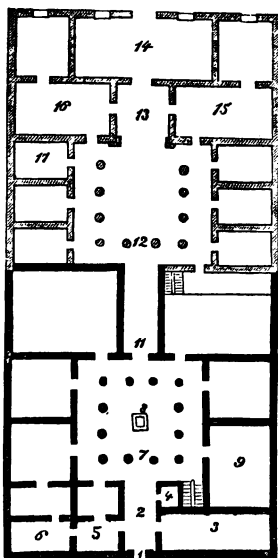


Fig. 71.



490. *postis*, pillars. — *oscula*, kisses of farewell (cf. *Lucr.* i. 316).

Fig. 72.



491. *patria*, of his father (§ 190).

— *claustra*, bolts and bars, material obstructions. — *custodes*, human defenders.

492. *ariete* (three syllables), *battering-ram*: i.e. the assailants are bursting open the door with a heavy beam. — *crebro*, not many rams, but repeated blows of one.

493. *cardine*, compare note to *v.* 480.

494. *fit via*, i.e. the door yields. — *rumpunt*, they force.

495. *milite*, cf. *v.* 20.

496. *non sic*, i.e. not so violently. — *amnis*: compare the description in *Lucr.* i. 281.

497. *moles*, dikes, etc.

500. *caede* (abl. of manner).

501. *centum nurus*, used indefinitely of Priam's daughters, and the wives of his fifty sons (see *Introd.* p. 34). — *Priamum*, his death is

here only stated in general, inasmuch as Virgil gives the details later, *v.* 506.

503. **illi**, see § 102, *b*; G. 292, 2; H. 450, 4; but the literal translation will give the same idea. — **thalami**, *chambers*.

504. **barbarico**, i.e. of the East. Æneas here speaks from a Roman point of view. Comp. **ope barbarica**, used by Ennius of the same palace.

506. **forsitan**, etc., compare G. ii. 288. — **requiras** (§ 311, *a*; G. 250; H. 485): this particular construction with **forsitan** (*fors-sil-an*) is properly an indirect question, but its origin had probably been forgotten, so that it may best be represented by the English potential.

507. **casum**, *downfall*.

508. **limina**, *doors*. — **medium**, more lively than **medis**, as agreeing with **hostem**, but it is required also by the metre.

510. **circumdat umeris** (dat., § 225, *d'*), *binds upon his shoulders*. — **ferrum** (§ 240, *c*; G. 332, *R.*²; H. 377).

511. **cingitur** (§ 111, *N.*¹; G. 209).

512. **nudo sub ætheris axe**, *under the open canopy of heaven* (see *v.* 487): in a Roman house, the Penates were kept by the family hearth and altar, in the *atrium*, or principal hall, but not in the open air; here, however, is apparently meant a great hall or court, which had a larger opening than the atrium, and contained a garden, or at least a tree or two. (See Fig. 71.) Virgil could hardly have in mind a Roman atrium, for the open part was occupied by a sort of cistern, *impluvium*, and could not be occupied by the Penates; nor could he exactly mean the front court of a Greek house, in the centre of which was the altar of Ζεὺς Ἐρκειος; but probably had in his mind a vague mixture of the two, something like the Roman peristyle. There was a legend, however, that Pyrrhus was slain on the altar at Delphi because he had himself violated the altar of Ζεὺς by the murder of Priam.

515. **nequiquam**, *vainly*: it was no defence.

516. **tempestato**, ablative of means depending on the idea of "driven" contained in **præcipites** (*driven headlong*).

518. **ipsum**, *even him* (aged as he was).

519. **mens tam dira**, *so dreadful a thought*.

520. **cingi**, reflexive; see note, *v.* 511.

521. **non tali auxilio**: i.e. prayers, not arms, must be our refuge.

522. **non si**, *no, not if*, etc., sc. *egeret*, see § 308; G. 599; H. 510.

523. **tandem**, *pray*: a word of entreaty or impatience, used here as in questions.

528. **porticibus longis**, *through the long colonnades*. The fight had occurred at the door, and Polites flies towards the back of the house. — **infesto volnere**, *threatening to wound him*.

530. **iam iamque tenet**, *is just about to grasp, and closes on him*

(premit) *with the spear*; the repetition of *iam* pictures the scene, and so makes the impression more lively.

533. *in media morte tenetur*, is held in the jaws of death.

534. *voci iracque*, angry words (hendiadys).

535. *at*, i.e. though you now triumph. The word is often thus in entreaties introducing a suggestion as opposed to some thought of the speaker which is itself unexpressed. — *ausia*, passive, like the participles of deponent verbs (§ 135, *b*; H. 231, 2).

536. *pietas* = regard for piety, justice; properly, only used of dutiful regard towards some one, but transferred sometimes to the other party in the same relation: cf. iv. 382. — *curet*, see § 320, *a*.

537. *persolvant*, return. Literally, pay as a debt. — *grates . . . præmia*, just thanks and due recompense.

538. *cernere*, see § 273, *c*.

539. *fecisti*, for mood see § 419, head note. — *foedasti voltus*, has defiled a father's sight (not, literally, "stained his face"), i.e. made him religiously impure by making him see the deed.

540. *mentiris*, you falsely call, i.e. his deed "belies" his lineage. — *quo* (§ 244, *a*; G. 395; H. 415, ii.).

541. *in hoste*, "in the case of," hence equal to "towards." — *fidem*, the faith due to a suppliant.

542. *erubuit*, respected, i.e. blushed to disregard (§ 237, *b*; G. 328, R.¹; H. 371, iii.). See the narrative in Il. xxiv. 468-676; Bry. 600. — *sepulchro*, for burial (§ 235; H. 385, 4).

545. *rauco*, ringing.

547. *referes*, a kind of imperative (§ 269, *f*; G. 265; H. 470, 1). We should expect *ibis* to come first, but, as often, the general word comes first and the particular follows to explain it.

549. *degenerem*, alluding to the taunt in *v*. 540. For construction see note to *v*. 390. — *memento*, forget not.

550. *tremetem*, from feebleness of age.

553. *capulo* (§ 260, *c*; G. 414, R.¹; H. 434, N.⁴).

554. *Priami fatorum*: the phrase "fates of Priam" seems to have passed into a sort of proverb, so that there is an emphasis in the expression here, which is weakened by punctuating (with Ribbeck) after *Priami*.

555. *sorte* = by fate; strictly, the lot of an individual. — *videntem*, in sight of.

556. *tot populls*, over so many tribes (dative of reference).

557. *ingens truncus*: Homer represents Priam and Hector as "tall." — *iacet litore*: as if the body were still lying there. Virgil seems to be thinking of the fate of Pompey.

558. *sine nomine*, i.e. unrecognizable.

560. *imago*, the vision, i.e. not a real phantom, but only the thought in imagination.

562. *Creüsa*, daughter of Priam and wife of Æneas.

563. *direpta, casus*, i.e. the probable plunder of the house, and death of the child.

564. *copia*: usually only in the plural.

565. *corpora . . . dedere*, i.e. leaped in desperation from the walls, or back into the flames.

567-588. These lines are wanting in most MSS., but they are generally accepted and have no mark of doubt in Ribbeck. The momentary impulse to kill a woman whose treachery was as famous as her charms would be held no shame in the heroic age, though some editors think otherwise.

567. *iamque*, etc., and just at this moment I alone was left; *super . . . eram*, as in Ecl. vi. 6.

568. *servantem*, keeping close to, so as not to be out of the reach of sanctuary.

569. *dant*, etc., explains why he happened to see her.

570. *erranti* (sc. *mihi*): Æneas is still amidst the sack and confusion of the citadel, and does not go down into the streets before v. 632.

571. *eversa* (§ 292, a; H. 549, N.³).

572. *coniugis*: Menelaus hesitated at first whether to kill Helen with his own hand; but the old fascination prevailed, and in the Odyssey she appears in full honor as his queen. See the group in *Tabula Iliaca*, p. 65.

573. *praemetuens*, i.e. forecasting in her fear.

574. *invisa sedebat*, crouched unseen.

575. *ira*, a wrathful impulse.

576. *ulcisci*, depending on the phrase *ira subit*, which is equivalent to a verb of wishing. — *sceleratas poenas* = vengeance on the guilty. — *sumere*, notice that the ancients looked upon punishment as a penalty paid; hence *sumere, capere*, etc., of the inflicter, and *dare, solvere*, of the sufferer; cf. i. 134; ii. 72.

577. *scilicet*, ironical. — *Mycenas*, used for Greece in general.

580. *turba comitata*, attended by a throng (see note on i. 312).

581. *occiderit* (fut. perf.), i.e. shall she return in triumph when Priam has perished? Grammatically the sentences are coördinate and independent.

582. *sudarit*, has . . . reeked.

583. *nullum memorabile nomen*: cf. iv. 95, xi. 791.

585. *extinxisse laudabor*, *I shall have praise for having destroyed*. Here the verb is equivalent to a verb of saying, "I shall be said with praise to have," etc. An extension of indirect discourse peculiar to poetry. — *merentis*, *deserved*, agreeing with *poenas*, cf. *sceleratas*, v. 576.

587. *flammae*, following *explesse* (§ 223; G. 389, R.²; H. 410, v.). — *clneres satiasse*: vengeance is imagined to be a satisfaction to the spirits of the dead, — a very old idea.

589. *se videndam obtulit*, *presented herself in visible presence*: see § 294, d; G. 431; H. 544, N.²

590. *pura in luce*, *in clear light*, not cloud or mist, such as usually wraps the presence of a divinity.

591. *confessa* (§ 135, c). — *deam*, for *se deam esse*; see note to i. 390. — *qualls*, supply *talem*.

592. *quanta*: the gods are represented as larger than men. — *dextra* . . . *continuit*, *caught and held me by the hand*. See § 292, R.; G. 667, R.¹; H. 549, 5.

594. *quls . . . tantus*, *what great . . . is this which*: a very common

Fig. 73.



Latin form of expression. — *dolor*, *indignation* felt as a sudden pang or sting.

595. *quonam*, notice the force of *nam* (§ 210, f; G. 104). The emphasis on the question gives it the tone of a reproof. — *nostri*, for *me* (objective genitive, § 217; compare § 99, c). — *tibi* (§ 235, a; G. 343, R.²; H. 384, 4, N.²).

596. *aspicies*, *look and see*.

597. *liqueris, superet* (§ 334; G. 469; H. 529, i.).

598. *omnes*: Ribbeck and others have *omnis*, agreeing with *quos*.

599. *ni resistat*, *did not my care withstand them*. Apparently an earlier construction not uncommon in poetry, instead of the imperfect in the contrary to fact pro-

tasis and apodosis. We may suppose either that the Romans took a different view of such conditions, treating them as still future, or what is more

probable, that the present and perfect subjunctive in Latin had in earlier times the force which the imperfect and pluperfect had later.

600. **hauserit ensis**, *the sword would have drunk their blood*.

601. **tibi** (dat. of reference): the sense is, it is not Helen that you should hate, or Paris that you should blame. Not that they are guiltless, but their guilt only fulfils the divine decree.

604. **aspice**: he now not only knows that the gods have ordained the fall of Troy, but sees them in clear vision, engaged in its overthrow. — **omnem nubem abripiam**, see II. v. 127; Bry. 154. — **tuenti**, see note, Ecl. i. 29.

606. **ne . . . time**, i.e. do not fear to look at anything I show you, or hesitate to do what is still in your power.

607. **parere**, see § 271, cf. *a*; G. 548, R.¹; H. 505, ii.

610. **Neptunus**: Neptune as the builder takes the foremost part in the destruction of the walls (compare II. xii. 27–30; Bry. 22).

613. **prima**, *the foremost*. — **socium agmen**, *the allied troops*, i.e. the Greeks who are still thronging from the ships.

615. **arces**, governed by **in-sedit** (§ 228, *a*).

616. **nimbo**, a much-vexed word. Others read **limbo**, a reading as old as Servius, which seems very weak. It appears best to take the word as referring to the divine effulgence surrounding the gods when they appeared to mortals, which is the origin of the technical *nimbus* or *aureole* of later times. Even this aureole proper, in its symbolic form, appears in several wall-paintings of Pompeii and Hercu-

laneum, probably not more than fifty years later than Virgil's time, so that the general idea could hardly be unknown to Virgil. (See Figs. 73, 74, 75.) — **effulgens**, *gleaming*, a not uncommon conception of the divini-

Fig. 74.



Fig. 75.



ties; compare i. 402. — **Gorgone**, i.e. on her shield or ægis, or both, where it often appears in works of art. (See Fig. 76.)

Fig. 76.



617. **pater**, of course Jupiter. — **vires secundas**, *victorious strength*.

619. **eripe fugam**, *hasten your flight*, a stronger form for **capere fugam**; hinting also at rescue from peril.

620. **limine** (§ 258, *f*; cf. also 260, *a*; G. 413, R.¹). — **sistam**, here causative, as often in poetry and later prose, rarely also in Cicero.

624. **tum vero**, *then at length*, my eyes being opened. — **considere in ignes**, *to sink into the flames*.

625. **Neptunia**, i.e. the walls, though built by immortal hands, are now destroyed by the same agency.

626. **ac veluti . . . cum**, *even as when*.

627. **ferro** (abl. of means).

628. **certatim**, *eagerly*, vying with each

other. — **usque**, *ever* (lit., all the way, to a place or time). — **minatur**, *threatens*, i.e. totters to its fall.

629. **comam** (Gr. acc.). — **vertice** (abl. of specification).

630. **supremum congemuit**, *has groaned its last* (cognate accusative).

631. **traxit ruīnam**, *fallen with a crash*.

632. **ducente deo**, *guided by divine power*, i.e. of Venus.

633. **expedior**, *I find my way out* (reflexive).

634. **iam**, *at length*. — **perventum**, impersonal, the regular construction where mere sequence of time and progress of action is to be indicated, without personal reference. — **patriae**, see § 214, *a*.

635. **quem**, etc., *whom it was my first wish to bear away to the high mountains*. There was a story that when the Greeks allowed Æneas and others to bear away what treasure they valued most, he chose his father; rewarded for his piety by a second choice, he took the *penates*; and after this second proof of piety, he was allowed to take all he would. — **tollere** belongs only with **optabam**.

636. **optabam**: the imperfect hints at the non-fulfilment of the wish; compare § 277, *c*; G. 224.

637. **excisa Troia**, *now that Troy is utterly cut off*. — **producere** (§ 271). The regular indirect discourse would be **se producturum**, but here Virgil follows the analogy of verbs of refusing; compare **parere**, *v*. 607.

638. **vos** (emphatic), i.e. without me. — **quibus** (sc. **est**; see § 231; G. 349; H. 387). — **aevi**, to be taken with **integer** (§ 218, c; G. 374, 2; H. 399, iii.), equivalent to **integri aevi**, *the fresh blood of youth*.

639. **suo**, i.e. without help from others. — **robore**, *might* (§ 248; G. 403; H. 419), the strength of resistance; so here of the unimpaired vigor of manhood. — **solidae** (pred. adjective). — **vires**, the active powers, hence here of the ability to do and dare.

640. **agitate fugam**, *speed your flight*.

642. **una exscidia** (§ 94, a; G. 95, R.²; H. 175, 1), *it is enough and more that I have seen one destruction*, namely, that by Hercules and Telamon (see Introd. p. 34). — **superavimus**, *have survived*. — **urbi** (§ 235; G. 343; H. 384).

644. **sic positum**, *lying thus*, helpless on his couch (compare v. 699, iv. 681). Anchises had apparently composed himself on his couch, to meet death with dignity, and his friends are to leave him as already dead. — **adfati**, i.e. with the words of greeting, *salve, vale, ave*, uttered by the relatives when they parted from the body at the funeral pile (cf. xi. 97).

645. **ipse**, i.e. without your staying to defend me or die with me. — **manu**, *by the sword*. Various views have been taken of this word, "by my own hand," either by suicide, or resistance to the enemy, or better, in general, "by the hand of man." — **miserebitur hostis**, *the foe will pity me*, and so end my sufferings.

646. **exuvias**, i.e. will kill me for my spoils. Both motives will combine to lead the enemy to kill me. The whole means, "I shall not be left to die a lingering death by starvation. Go, and consider me as already dead. I will provide some means of death." — **facilis iactura sepulcri**, *the loss of burial is light to bear*; the expression of a sentiment so contradictory to all the ideas of the ancients brings out all the more strongly the old man's devotion.

648. **demoror**, *have I lingered out* (276, a; G. 221; H. 467, 2).

649. **fulminis ventis**, *by the blasts of the thunderbolt*: the wind is given as one of its ingredients, viii. 430. Anchises is said to have been struck with the thunderbolt for divulging the mystery of the love of Venus. — **igni** (§ 57, b; G. 58, 3; H. 62, iv.).

650. **memorans**, *repeating*; **fixus**, *fixed in purpose*.

651. **nos**, *we*, the warriors. — **lacrimis** (§ 248, R.; G. 401; H. 419).

652. **ne . . . vellet**, *that he would not seek to overwhelm*, depending on the idea of entreaty contained in **effusi lacrimis** (§ 331; G. 546; H. 498, i.). — **vertere**, equal to the common **evertere**.

653. **incumbere**, *add to the weight of oppressive destiny*. — **fato** (§ 228; G. 346; H. 386).

654. **haeret**, etc., *clings firmer to his purpose and to the spot*. Such uses of words in a double sense are by us regarded as blemishes, and we explain them by a rhetorical figure, *zeugma*; but in fact they seem not to have appeared irregular to the ancients.

655. **feror**, *I am about to plunge* (§ 276, b; G. 218, 2).

656. **consillium**, human means of safety; **fortuna**, divine means. — **iam**, *any longer*.

657. **mene . . . sperasti**, *what! did you hope that I could [be induced to] depart, leaving you behind, my father?* The enclitic emphasizes **me**.

658. **tantum nefas**, *can such an impiety fall from a father's lips?*

660. **hoc**, i.e. his purpose. — **animo** (§ 254).

661. **patet ianua**, alluding to Anchises' words in *v.* 645, etc.

662. **iam**, *straightway* (of an immediate future). — **multo de sanguine** = *reeking with the blood* (lit., from the place where it was shed).

663. **qui obtruncat**, descriptive: *the man that butchers the son*, etc. Both acts indicate impiety as well as cruelty.

664. **hoc erat quod eripis**, *is it for this that you snatch me, that I should see*, etc. For tense of **erat** see § 277, d; G. 224, 3. The whole construction is like **quid est quod**, **nihil est quod**, etc.; **ut cernam** is to be taken as a purpose-clause in apposition with **hoc**. — **parens**: in his despair he reproaches Venus for saving him, and prepares to return again to the fight, whence she had brought him.

668. **vocat**, etc., i.e. death, the only refuge of the conquered, calls us.

669. **sinite revlsam**, *let me return to* (§ 331, R.; G. 546, R.³; H. 499, 2). — **viso** is an old desiderative, meaning *go to see*.

670. **numquam hodie**, a colloquial expression, frequent in comedy, expressing merely an emphatic negative.

671. **hinc**, *hereupon*; compare **inde**, *then*. — **accingor . . . rursus**, *I begin to belt on my sword again* (which had been laid aside on his return).

672. **insertabam**: the strap by which the shield was made fast to the arm was called *insertorium* (§ 277, c; G. 224; H. 469, ii. 1).

674. **tendebat**: this appeal of mother and child is imitated — with some variation — from the meeting of Hector and Andromache (Il. vi. 394-485; Bry. 515 et seq.).

675. **et nos rape**, *drag us too*.

676. **expertus**, *after the trial you have made*. — **sumptis**, see § 292, a; G. 324, R.³; H. 549, N.³

678. **conlunx . . . dicta**, *I, once called your wife*, but now no longer, since you desert me.

680. **dictu** (§ 303; G. 437; H. 547).

681. **manus**, i.e. as she held him out to his father; compare **tendebat**, *v.* 674.

682. *levis apex, a light tip* (of flame) : properly any sharp point, as of a hill ; but especially the pointed top of the cap worn by the *flamen* (the priest of a special divinity), and the *Salii*, or dancing priests of Mars. It was no doubt these sacred caps that Virgil had in mind ; though the phrase strictly means only the appearance of a light flame on the child's head. As in the case of Servius Tullius, it signifies his future royalty.

684. *lambere, play around.* — *pasci*, i.e. *stray*, as if it were an animal grazing.

685. *trepidare*, histor. infinitive (§ 275 ; G. 650 ; H. 536, 1). (The construction, as usual, marks the haste and excitement of the occasion.)

686. *excutere, snatch away* ; properly, striking it off with the hand. — *sanctos*, because it was a divine omen.

688. *caelo* (dat., § 225, *b* ; G. 344, *R.*³ ; H. 385, 4), *towards heaven*.

690. *hoc tantum* : supply *precor* or the like.

691. *deinde*, i.e. after having looked upon us and judged our case. — *firma*, *confirm* by some fresh omen. A second omen of similar meaning would, in the practice of augury, confirm the first ; one of contrary meaning would neutralize it : hence it was customary to wait for a second.

692. *que*, used like the common *cum*, see § 325, *b*.

693. *intonuit laevum* (§ 238 ; G. 331, *R.*² ; H. 378, 2) : thunder on the left was a favorable sign in Roman augury.

694. *stella*, i.e. of course, a shooting-star or meteor, a phenomenon always regarded with superstition by the ancients. — *facem ducens*, *drawing a trail of light*, like a firebrand (*fax*) waved in the hand.

695. *Illam, the star* ; notice how the Latin, by the skilful use of pronouns, avoids repetition ; in English we cannot secure the emphasis here by using a pronoun, as the Latin does.

696. *Idaea silva*, marking the place of gathering. The light, says Servius, signified the future glory of the house ; the fiery trail, that some would stay behind ; the length of the path, their long voyage ; the furrow (*sulcus*), that it must be by sea ; and the sulphur-smoke, the death of Æneas, or the war in Italy. Probably the Trojans did not see so much in it. — *claram, still bright*.

697. *limite, path*, see note, Ecl. i. 54 (abl. of manner).

699. *se tollit, lifts himself* from the couch, where he is lying. — *ad auras*, constantly used of any coming forth from obscurity or seclusion.

701. *Iam iam*, etc., Anchises' words. — *mora*, i.e. on my part. — *adsum, I am with you*.

703. *vestro in numine, under your protection.* — *Troia*, i.e. the future Troy.

704. *cedo, I resist no more.* — *equidem* only emphasizes the words.

706. *aestus*, etc., *the surging flames roll the conflagration nearer*; it seems best to take *aestus* as subject, though the identical forms leave the matter in doubt; but some editors prefer to make *incendia* the subject.

707. *ergo* age: observe the haste marked in this line by its abruptness and rapid movement. — *imponere* (passive reflexive), *place yourself*.

708. *umeris*, abl. of means.

710. *salus*, means of safety.

711. *longe*, at a distance, apparently on account of the greater security of small parties; in charge, perhaps, of the servants.

713. *urbe egressis* (dat. of ref., § 235, b; G. 354; H. 384, N.³), *as you go forth from the city*. — *desertae Cereris*: the goddess is confounded with her temple.

715. *religione*, reverence, most likely the original meaning of the word (*re-lego*); compare *respect*, *regard*.

716. *ex diverso*, from various directions.

717. *sacra*: exactly what these were it is hard to tell, perhaps the gods (*Penates*) themselves. Cf. i. 41, and note. (See Fig. 64, p. 116.)

Fig 77.



719. *me*, for *me* (emphatic). — *at-trectare nefas*, it is a sin to handle them. — *donec abluerō*: similar purifying rites are common in all religions.

721. *insternor*, see § 111, N.¹; cf. § 225, d; G. 209; H. 465.

722. *veste, pelle* (hendiadys), a tawny lion-skin as a robe. — *super*, adverb.

724. *implicuit*, clung tight. — *non passibus aequis*, not keeping step with my longer stride. For a representation of the scene see Fig. 77.

725. *opaca*, cf. note to i. 42.

726. *dudum*, but now. — *movebant*, could alarm.

729. *comiti* (§ 227, c; G. 347), i.e. Iulus.

730. *portis* (§ 225, b).

731. *evasisse*, passed safely through. — *creber* = of many, as if it agreed with *pedum*.

734. *aera*: probably helmets and other arms, or it may be a case of hendiadys.

735. **mihi** (§ 229; G. 344, R.²; H. 385, 2). — **male amicum**, *unfriendly*, cf. note, v. 23. — **nescio quod** = a weak **aliquod** (§ 334, c; G. 469, R.²; H. 529, 5).

736. **confusam eripuit mentem**, *robbed me of my presence of mind in my confusion*; strictly, took away my senses by confusing them (a proleptic use of the participle, as in iii. 236).

737. **nota, familiar; reglone, direction** (abstract of **rego**). Some by-path had to be followed to avoid capture.

738. **misero**, best taken as dative (§ 229; G. 344, R.²; H. 385, 2), or may be ablative with **fato**. The passage has given infinite trouble to commentators. The most generally received opinion is that there are three alternatives: 1st, that she stopped simply; 2d, that she lost the way; and 3d, that she sat down to rest. In this view **fato erepta** is taken as true in either case and belonging with them all. But if these latter words are referred primarily to the case which really occurred (cf. **non sine numine**, v. 777), and interpreted as referring to a divine interposition by which Crēusa stopped behind, some difficulty seems removed. The doubt then in Æneas' mind would be, whether she stopped without any human agency, as she might well do, being **fato erepta**, or whether the gods used some ordinary human means.

Translate: *Ah, wretched me, my wife Crēusa, either stopped behind, torn from me by fate, or strayed from the path, or tired out sat down to rest, it is uncertain which.*

739. **substitit**: for the mood compare § 334, d; G. 469, R.¹ The question, however, may possibly be regarded as direct.

741. **nec prius . . . quam**, *nor did I look back . . . until*. This want of care, though strange to us, is in accordance with the manners of the ancients. Æneas' chief care would be for Iulus. Of course in following the legend there is a necessity for getting rid of Crēusa.

743. **venimus**, see § 327, f; G. 576; H. 520. — **collectis omnibus** (ablative absolute, § 255), *when all were gathered*. — **una**, *she alone*.

744. **fefellit**, *was missed by*. Notice that the word is transitive in Latin.

745. **deorumque** (to avoid the recurrence of sound there would be in **deumque**): the enclitic **que** is elided by *synapheia* (§ 359, c; G. 738, R.; H. 608, N.³). — **amens**, *in my madness*.

749. **fulgentibus armis**, no longer seeking to avoid notice. His armor would have been brought by some one of the servants. — **cingor** (§ III, N.¹; H. 465).

750. **stat**, *my purpose is fixed* (§ 270, b; H. 538).

751. *caput, life.*

752. *obscura limina*: the archways or the like.

753. *vestigia . . . lustro, tracing back our footsteps, I follow them through the darkness, and scan them with my eyes.*

755. *horror*, i.e. scenes that make him shudder. — *animo, sc. est.*

756. *si forte . . . tullisset, if haply by any chance she had turned her step thither* (§ 334, *f*; G. 462, 2; H. 529, 1). The repetition of *si forte* emphasizes the hopelessness of the search as well as its diligence.

758. *illicet, forthwith*; see note, *v.* 424.

759. *aestus, the fiery tide.*

761. *asylo*, a Greek word, lit. *involute*, a place that may not be ravaged, such as a temple. Selecting the temple of Juno, their patroness, for protection from their own forces, the Greek chiefs were here guarding their spoil in the vacant colonnades.

762. *Phoenix*, the aged instructor of Achilles, sent with Ulysses to plead with his pupil, in *Il.* ix. 168, 432.

764. *adytis* (dative).

765. *auro*, a poetic use of the abl. of material, cf. § 244, *c.* — *vestis*, as the ancient garments were not cut, they were used also for draperies, and were a valuable article of wealth.

766. *pueri, matres*: the women and children are to be sold as slaves, an important part of the booty (see *v.* 238): compare Æsch. *Ag.* 326–329.

768. *voces iactare, to utter cries* [at random] *in the darkness.*

771. *tectis, among the houses.* — *furenti, roaming wildly* (dat. following *visa*, cf. *Ecl.* i. 29).

772. *infelix*: Creüsa just below assures him of her felicity (*v.* 788); but her apparition is “sad” as causing grief.

773. *notā maior, larger than the well-known form.* This would seem to indicate a deification, cf. *v.* 788.

775. *adfari, demere*, historical infinitive. The line is doubtful.

778. *asportare*: see, in Conington’s *Virgil*, a discussion of the various forms that have been given to this line.

779. *fas = the divine will, sc. est.*

780. *longa exsilia*, i.e. exile in many distant places.

781. *Lydius Thybris, the Etruscan Tiber.* See the story in Herodotus, i. 92. The Lydians, he says, were vexed for twenty years with a grievous famine, insomuch that they ate food only once in two days, inventing divers games to spend the intervening day; and at length sent half their population to colonize the coasts of Italy. From this story comes also the epithet *Maonia*, viii. 499. Another story, told by Hellanicus, an earlier writer, makes the Etruscans to have come from the north. — *virum*,

an imitation of ἔργα ἀνδρῶν. — **leni agmine**, with gentle flow.

784. **parta**, won, though not yet possessed (cf. iii. 495); for gender see § 187, *b*; G. 282; H. 439, 3. — **Creusae** (objective genitive), for the loved Creüsa.

785. **non ego**, emphatic, cf. *v.* 787. Cf. II. vi. 454–465; Bry. 581.

786. **servitum** (§ 302; G. 436; H. 546).

787. This line has been completed with the words “*et tua coniunx.*”

788. **deum genetrix**: Cybele was the chief divinity of this region. “Virgil means evidently that Creüsa is to become one of her attendants, passing from ordinary humanity to a half-deified state.” Compare *v.* 773; iii. 111.

790. **lacrimantem**, cf. note to Ecl. i. 29.

795. **sic**, i.e. bereft of her.

797. **admirans**, wondering.

798. **pubem** (poetic for **iuvēnus**), a general expression for all who have outgrown their boyhood. — **exsilio** (§ 233), the warriors of a nation “gathered for exile,” and not for defence. — **volgus**, throng.

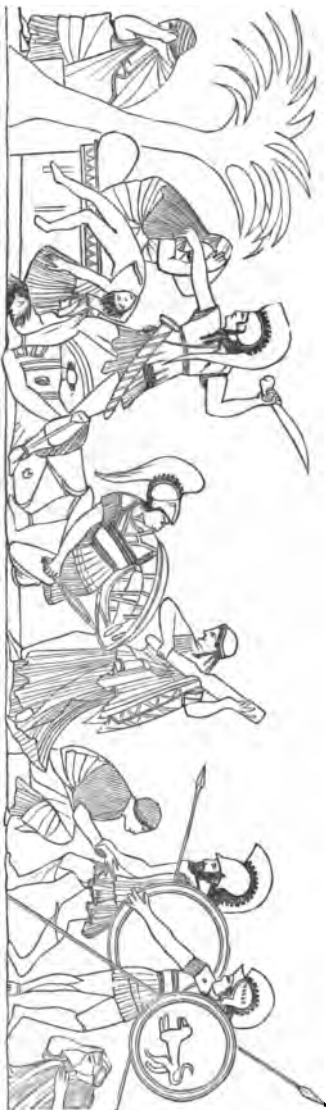
799. **animis** with moral, **opibus** with material, preparation; see note, *v.* 636. — **parati**, sc. **deducti**, supplied from **deducere**.

800. **velim**, sc. **deducere**; see § 342; G. 631; H. 529, 2. — **pelago** (§ 258, *g*). — **deducere**, the regular word used of a Roman colony.

801. **iugis** (loc. ablative).

803. **spes opis**, hope of [giving or receiving] help.

804. **cessi**, i.e. I yielded to fate.



BOOK III.

In this book, the wanderings of Æneas are purposely made to cross here and there the track of Ulysses in the *Odyssey*; but, with modesty as well as skill, Virgil avoids coming into direct comparison with the far wilder and bolder narrative of Homer.

1. **postquam**, etc., *after it pleased the heavenly Powers to overwhelm the estate of Asia, and the unoffending race of Priam*. — **visum**, see § 324; G. 563; H. 471, 4. — **evertere**, see § 270, *b*; H. 538.

2. **immeritam**, compare *dis aliter visum*, ii. 428.

3. **humo**, *from the ground*, showing its utter demolition: see § 258; G. 411, *r*.⁴; H. 412, 2. — **fumat**: the present, although historical, here denotes continued action; the perfect (**visum est**) momentary.

4. **desertas terras**, *desolate lands*, i.e. strange, remote, and uninhabited. — **diversa**, *various*, i.e. first one and then another.

5. **sub ipsa**, *just by*.

6. **Antandro**: *Antandros*, a town at the foot of Mt. Ida.

8. **vix inceperat et iubebat**, etc., the clauses are inverted, the real temporal clause becoming the main one. The idea is, I left, etc., as soon as the summer began, when Anchises began to urge me. It gives a greater idea of haste to say "hardly had these things occurred when I," etc. (§ 325, *b*; G. 581, iii. 2, *r*.). — **prima aestas**, *early summer*, the season, according to tradition, when Troy was taken.

9. **fatīs**, a variation upon the usual **ventis dare vela**, to indicate more clearly the divine guidance and their own helplessness.

12. **magnis dis** (a spondaic line): he carried, as it were, the protection of the greater gods of his country, as well as the **penates**, or household deities, whose actual images he took with him. Whether he had any other relics or fetish to represent the greater gods we can hardly say, perhaps Virgil himself could not, or even what divinities are specially referred to.

13. **procul**, *at some distance*, not necessarily very far: in reality, across a narrow strait. Cf. *Ecl.* vi. 16. — **Mavortia**: Virgil makes the fierce populations of Thrace know no god but Mars.

14. **Lycurgo**, the usual dative after the past participle: Lycurgus, who attacked the nurses of Bacchus with an ox-goad, and was blinded and afterwards destroyed by Jupiter (*Il.* vi. 130–140; *Bry.* 165).

15. **socii penates**, *with household gods allied with ours*: a symbol of hospitality and friendship; the words are grammatically in apposition with **terra**.

16. **fuit**, for tense see § 279, *a*; G. 220, *r*.; H. 471, *i*.

18. **Aeneadas**: there was a town Ænea on the westward coast of Thrace (Liv. xlv. 10), with whose name Virgil connects his story; also an earlier Ænos (Il. iv. 520), at the mouth of the Hebrus, where was said to be a tomb of Polydorus. Here the two are confounded. — **lingo, invent.**

20. **auspicibus, protectors**: i.e. the sacrifices were intended to win their protection. — **nitentem taurum**: a white bullock was the usual offering to Jupiter, as at the Latin festival and the *Ludi Romani*.

22. **forte fuit, there happened to be**. — **quo summo, on whose summit**, see § 193; G. 287, R.; H. 440, N.¹

23. **hastilibus**: both the cornel and the myrtle have shoots suitable for spear-shafts. — **myrtus**, cf. Georg. ii. 447. Myrtle is sacred to Venus, and "loves the sea."

25. **ramis**, compare ii. 249.

28. **huc, from this** (§ 229, c; G. 344, R.²; H. 385, 4). — **atro . . . guttae = blood flows in black drops**. — **sanguine**, ablative of material (source, § 244).

29. **mihī** (§ 235, a; G. 343, R.²; H. 384, 4, N.²).

31. **convellere** (§ 271; G. 424; H. 533).

32. **temptare, to try, or explore**; compare ii. 691, and the note. He looks upon the occurrence as an omen.

34. **nymphas agrestis**, the hamadryads (see note, Ecl. v. 59). First he worships the divinities of the immediate place, then the greater divinity of the land at large. — **venerabar, I prayed with reverence**.

35. **Gradivum, the strider**, an epithet of Mars as god of War. War was not, it would seem, originally his special province; but rather he is "the killing god, pre-eminently regarded as the divine champion of the burgesses, hurling the spear, protecting the flock, and overthrowing the foe." (Mommsen.)

36. **rite, in due form**. — **secundarent**: the omen not being understood might be a good one and be interpreted by further occurrences (see note on ii. 691); for mood see § 339; G. 655; H. 523, iii. — **visus, the vision or portent**. — **levarent, i.e. lighten the weight of the omen**.

37. **sed, but** (instead of this hoped-for result).

38. **genibus**, see § 248; G. 403; H. 419. — **arenae**, see § 228; G. 346; H. 386.

39. **eloquar**, see § 268; G. 467; H. 484, v.

41. **quid** (§ 240, a). — **iam, at length**.

42. **parce . . . manus, spare to defile with guilt your pious hands**. — **non . . . tulit, Troy bore me not** (to be) *alien to you*.

43. **aut . . . manat, and it is from no tree-stock this gore flows**. The negative is continued by **aut** and so another is not needed.

45. *ferrea seges*, i.e. the spears thrust into him have taken root, and grow in the sand-mound that has heaped itself above his body. This was one of several tales respecting the death of Polydorus; in the *Iliad* (xx. 407; *Bry.* 513) he is slain by Achilles.

47. *tum vero*, regularly used of the most important moment; *ah!* then indeed; before, his horror had been slight in comparison. — *ancipiti formidine*, double terror, from the voice and the sight. — *mentem . . . pressus*, oppressed at heart.

50. *infelix*, wretched in all his later fortunes. Æneas tells the story, apparently, as related to him by the ghost of Polydorus. — *alendum* (§ 294, *d*; *G.* 431; *H.* 544, *N.*²).

51. *diffideret*, began to lose confidence: *iam* with the imperfect gives regularly this meaning.

53. *ille*: introduced to change the subject, and refer to Polydorus.

54. *victricia*, a late and poetic use of the neuter, formed regularly, however, from *victrix*, in its adjective sense *victorious*; and besides, these nouns of agency are constantly treated as adjectives. — *secutus*, siding with (§ 290, *b*; *G.* 278, *R.*; *H.* 550, *N.*¹).

55. *fas omne*, every law of right.

56. *potitur*, with penult short, third conjugation (§ 134). — *quid* (§ 240, *a*; *G.* 331, 2; *H.* 375).

57. *auri sacra fames*, accursed craving for gold: *sacer*, anciently applied to things devoted to some deity, and hence doomed to perish, like things tabooed in the South Sea Islands. Compare Dido's experience with Pygmalion (i. 349).

58. *primum parentem*, to my father first, as first in rank and age. The Trojan chiefs are consulted (like the Roman senate) respecting the prodigy, and Anchises is *princeps*.

59. *refero*, the regular Roman word for laying a matter before the senate. — *sententia*, properly, official opinion, or vote.

61. *linqui*: the construction changes to the passive in Latin, doubtless for metrical reasons, but it need not change in the translation. — *dare classibus austros*, admit the winds to the [waiting] ships.

62. *instauramus*, the technical word for a renewal of any imperfect ceremonies. — *funus*, funeral rites.

63. *Manibus*: the *Manes* are the spirits of the dead considered as inhabiting the Lower World. When conceived as ghosts hovering about their old seats, or haunting the living, they are *lemures* or *larvae*.

64. *atra*, black, i.e. funereal.

66. *inferimus*, a sacrificial term. — *lacte*, etc., comp. *Ecl.* v. 67.

68. *condimus*, we lay the perturbed spirit: as we say, to "lay a

ghost." From the expression here it would seem that the soul was supposed to remain with the body after death (see *La Cité Antique*); but compare iv. 705, v. 517, which seem to imply a different idea. The first view is doubtless the more primitive and less philosophical, and was retained and confused with the later one.—**supremum ciemus**, *we utter the last call*; compare ii. 644; for construction see § 238.

69. **placata dant**, *render calm* (Ecl. ii. 26).

70. **lenis crepitans**, *gently whistling* in the cordage.—**auster**, represented generally as the strongest of the winds.

71. **deducunt**, *launch*: their ships were regularly beached while in port, and this word is the technical term for drawing them into the water.

73. **marl medio**, *in mid-sea*: simply, surrounded by water.

74. **Nereidum matrl**, Doris, cf. Ecl. x. 5.—**Neptuno**: Delos is said to have been sacred to Poseidon, until yielded by him to Latona.

75. **pius, filial**, alluding to his care of Latona.

76. **errantem**: it is possible that the little island of Delos from its position had often eluded the early mariners, and so led to the story that it was adrift, until its place was fixed by Myconus and Gyarus, to which Apollo was then supposed to have "moored" it.—**e**: this word, omitted by many editors, seems to have the best Ms. authority. It must indicate the directions from which the imaginary bands came, something like "moored off."—**celsa**: any island would be high compared to the sea.

77. **immotam**, see § 185; G. 324.—**coll**, *to be dwelt on*; see § 273;

G. 424, 4; H. 533, ii.

78. **huc**, see § 149, foot-note.—**haec** (sc. *tellus*).

79. **egressl**, *landing*, the regular word.

80. **Anlus**, see Ovid, Met. xiii. 632–704. Various legends connect his name with Anchises and with Æneas.—**rex**, etc., the two offices were no doubt regularly united in the most ancient times; compare the functions of the early Roman kings, also the **rex sacrificulus**, and Melchizedek.

81. **vittis**, as a priest.

83. **hospitio**, *in hospitality*, i.e. as hereditary friends.

84. **saxo**, see § 244; G. 396, 2; H. 415, iii.—**vetusto**, *old*, according to Servius, because Delos, from its sacredness, had been exempt from earthquakes as well as from invasion.

85. **propriam**, *permanent*.—**Thymbrae**: Apollo, having a famous temple at Thymbra near Troy.

86. **mansuram urbem**, *an abiding city* (§ 293, b; G. 279; H. 549).

87. **Pergama**, i.e. *citadel*.—**reliquias**, etc., cf. i. 30.

88. **quem sequimur**, i.e. *who shall be our guide?* (present for future; compare ii. 322).

89. **inlabere**: Apollo, as the god of prophecy, is supposed to inspire his worshippers with knowledge, as well as his priest.

91. **limina, laurus**: an altar appears in many representations of Delphi in front of the temple, and near by, a laurel.

92. **cortina** (properly *vat* or *cauldron*) is the vessel which formed the body of the tripod, and which was provided with a cover to form a seat, on which the priestess sat. (See Fig. 78.) — **adytis** (loc. abl.), the tripod itself is represented as in the inner temple.

Fig. 78.



93. **submissi**, on our knees.

94. **duri**, toil-worn.

95. **prima**, see § 191; G. 324, R.⁷; H. 443. — **tellus** (§ 200, b, N.; G. 618). — **ubere laeto**, in her fruitful bosom, i.e. nourishing (alluding to *matrem*, below).

97. **hic domus Aeneae**, etc.: these two lines are taken (slightly altered) from Il. xx. 307, 308; Bry. 387. An old tradition reports Homer to have received this oracle from Orpheus, who had it direct from Apollo. For explanation see v. 163. — **oris**, see § 229, c.

101. **quo**, see § 148, N.

102. **volvens monumenta**, *unrolling the records*, a metaphor better suited to Virgil's time than to that of his hero; see note to i. 262.

104. **Iovis insula**, see note v. 131 and cf. Od. xix. 172; Bry. 212.

105. **gentis cunabula**, *the cradle of the race*, as proved to his mind by the existence of a Mt. Ida in Crete.

106. **centum urbes** (Il. ii. 649; Od. xix. 174). — **habitant** (§ 167, *b*; G. 199, R.³).

Fig. 79.



107. **audita**, see § 219; H. 441, 2.

108. **Rhoeteas**: *Rhateum* is the name of a small town and promontory just north of Troy; cf. Il. xx. 215–218; Bry. 217, speaking of Dardanus.

110. **steterant** (§ 279, R.; G. 233, 2).

111. **hinc**, i.e. from the colony of Teucer. — **cultrix Cybelli**, *she that cherishes Cybelus* (a mountain of Phrygia); Rhea or Cybele, wife of Saturn, “mother of the gods,” and the special deity of the Troad and neigh-

boring parts of Asia Minor. Her rites were of a wild fanatical nature, performed by her votaries the *Corybantes* amid the beating of drums and the blowing of pipes. The *ſida ſilentia* (v. 112) refer to the mysteries which belonged to her worship, not to the mode of worship itself. Her car is pictured as drawn by lions. Her worship (introduced B.C. 207) became one of the most frequented in Rome in the later republic. (Her journey to Rome is quaintly represented in Fig. 79.)

112. *sacris* (§ 231; G. 349; H. 387).

115. *Gnosia*, a common name of Crete, derived from one of its towns.

116. *nec longo cursu*, about one hundred and fifty miles (§ 250; G. 400, R.¹; H. 423). — *Iuppiter*, as god of the skies and storms. — *adſit*, see § 266, *d*; G. 575; H. 513, *i*.

118. *meritos, due*, i.e. by custom.

120. *nigram . . . albam* (Il. iii. 103; Bry. 130), a black victim to the Power which is besought to withhold his wrath (cf. vi. 250); a white one to the friendly deity. — *felicitibus, prospering*; cf. i. 330.

121. *regnis* (§ 258, *a*; G. 411, R.⁴; H. 412, 2). — *ceſſiſſe* (§ 330, *e*; H. 535, 3).

122. *Idomeneæ*: according to the story, Idomeneus, overtaken by a storm, had vowed to sacrifice to the sea-god the first living thing that should meet him on his safe return. This proved to be his son, who was accordingly sacrificed; but a pestilence followed, and Idomeneus was driven from Crete, and settled in Italy (v. 400); compare the story of Jephthah.

123. *hoste* (243, *a*; G. 388; H. 414, *i*). — *adſtare, stood ready*. — *relictas* (186, *c*; G. 324).

124. *pelago* (§ 258, *g*; G. 387).

125. *bacchatam iugis, whose heights are visited in the orgies*, i.e. in the rites of Bacchus.

126. *niveam*, on account of the much-prized white marble.

127. *conſita, thick ſtrown* with islands; hence the name of the group, *Sporades*. The reading *conciſta* seems less natural. — *terris* (§ 248, *c*).

128. *nauticus* (§ 190).

129. *petamus*, direct discourse (hortatory subjunctive).

130. *proſequitur euntes, attends us on our way*. This phrase is regularly used of human escort, and so here in a manner personifies the wine.

131. *Curetum*, priests of Jupiter in Crete, where his worship was conducted with orgies and noisy rites, like that of Cybele. His infancy was passed there in concealment, and his cries were drowned by the clashing

of the arms of the Curetes. (See Fig. 80.) — *oris* (§ 225, *b*; G. 344, R.²; H. 385, 4).

132. *avidus molior*, *eagerly I begin*.

133. *Pergameam*: the historic name was *Pergamum*.

134. *amare focos*, *to cherish their new home* (§ 331, *g*; G. 546, R.¹; H. 535, iv.). — *arcem . . . tectis* (§ 235), *to erect a stronghold over their habitations*.

Fig. 80.



135. *ferē* (qualifying the whole situation); the colony was well-nigh established. — *subductae*, the technical term for beaching the ancient ships, which were usually kept on land and only launched on occasion of a voyage (cf. *v.* 71).

136. *cōnubilis* (trisyllable), abl. of means. — *operata iuventus*, *the young folks were busied with match-making* (with Cretan women apparently) *and with their new lands*. — *arvis* (§ 248; H. 420).

137. *tabida lues*, *a wasting pestilence*; compare the extended description, *Georg.* iii. 478–566. — *membris* (§ 235), *upon their limbs*.

138. *corrupto . . . tractu* (abl. of cause, § 245; H. 416), *from a vitiated quarter of the air*, i.e. an epidemic; compare Ecl. vii. 57.

139. *satis*, from *sero*.

140. *linquebant dulcis animas*, *they laid down their dear lives*.

141. *sterilis* (acc. plural), [so that they became] *barren*. — *Sirius*, the dog-star; compare x. 274, and Il. xxii. 31. — *exurere* (§ 275; G. 650; H. 536, 1).

143. *negabat*, *refused*.

144. *veniam* = *a gracious answer*. The question is in the indirect form in the next line.

147. *nox erat*, see viii. 26, 27.

148. *effigies*, *images* (not apparitions): it seems to have been "a mixture of dream and vision."

150. *ante oculos iacentis*, *before my eyes as I lay*.

154. *delato*, *when arrived*. — *dicturus est*, *would say*; compare *futurum fuit*, *would have been*.

155. *ad limina*, *to the door*, i.e. of his chamber.

158. *idem* (plur. contracted) . . . *nepotes*, *we will also lift your posterity to the stars*: said rather of the general glories of the race than of the apotheosis of special heroes.

160. *ne linque*, etc., *do not abandon the long toil of exile*.

161. *haec*, see § 225, c; G. 344; H. 385, ii., "Not this shore did, etc."

162. *Delius*, a common epithet of Apollo. — *Cretae* (§ 258, c, R.; G. 412; H. 426, 1).

163–166. Repeated from i. 530–533, which see.

167. *hae*, see § 195, d; H. 445, 4. — *propriae*, i.e. appointed.

168. *Iasius*, according to one legend, a brother of Dardanus: the traditions respecting the two are somewhat confused. — *pater*, merely an honorary epithet. — *principe*, *as the founder*; see § 184; G. 324; H. 363, 3.

170. *dubitanda*, see § 294, a. — *Corythum*, a very ancient city in Etruria, afterwards Cortona. There were many traditions of its connection with Greeks and Pelasgians. — *requirat*, *let him seek out*.

171. *Dictaea*, see note, Ecl. vi. 56.

174. *velatas*: there is no known antique representation of these divinities.

175. *corpore* (abl. of separation).

176. *supinas manus*, the hands outspread with the palms upward, — the ancient attitude of prayer.

177. *munera*, of wine.

178. *intemerata*, i.e. unmixed. — *laetus*: his cheerfulness, when he has fulfilled the sacrifice, comes from the assurance of divine direction.

179. **ordine**, *in full* with all the details.

180. **ambiguam**, in its literal sense, *twofold*. — **prolem**, *race*.

181. **novo errore**, *this new error*; perhaps a mere verbal antithesis to **veterum locorum**, i.e. the ancient homes of the race.

182. **nate**, etc., repeated $\frac{1}{2}$. 725. — **fatia**, see § 248.

183. **casus . . . canebat**: observe the alliteration, which Virgil seems rather fond of, though not so much so as the earlier poets.

184. **nunc repeto**, *now* (though before forgetful) *I recall that she announced these things as promised to our race*. — **portendere** (sc. *eam*), for tense see § 288, *b*; cf. G. 277, R.; H. 537, I.

187. **crederet**, *would have believed* (§ 308, *a*, cf. 268; G. 252; H. 485, N.¹). — **quem . . . moveret**, see ii. 247.

188. **Phoebo**, the god of prophecy, who it seemed to him had commissioned the Penates. — **mellora**, *a higher destiny*.

189. **ovantes**, *exulting* that they know at length their true destiny.

190. **quoque**, i.e. as well as Thrace. — **paucis relictis**, to account for the historical *Pergamum* (v. 133).

191. **aequor**, depending on **currimus**, in the sense⁴ of **navigare**, which is often used as transitive; but the construction of all such words resembles that of the cognate accusative.

192. **altum tenuere**, *reached deep water*; compare v. 8–11; Od. xii. 403–406; Bry. 491.

195. **inhorruit**, *roughened*, with a hint at the dread (**horror**) of the storm. — **tenebris**, see § 248; G. 401; H. 419. The allusion is doubtless to the common appearance of the darkening of the sea under a wind.

199. **abstulit**, *shut out*, but the figure is livelier in Latin. — **ignes**, *flashes*. — **nubibus** (loc. ablative).

201. **ipse**: emphatic because Palinurus is the skilful pilot, and ought to know if anybody on board could. — **discernere**, *distinguish*.

202. **nec meminisse**, *and says he remembers not*. — **viae** (§ 219; G. 375; H. 406, ii.).

203. **tris adeo soles**, *full three days* (§ 256; G. 335; H. 379). — **incertos**, *dubious*, i.e. undistinguishable. — **caligine** (abl. of cause), to be taken with **incertos**.

206. **aperire**, **volvere**, sc. **se**, cf. **aperitur**, v. 275. — **fumum** (subject), as the sign of an inhabited country.

207. **vela**: it would seem that in all difficult places, as when nearing the coast, the ancients used only their oars. — **insurgimus**, *bend to the oars*, as we say; but the ancients used larger oars, so the corresponding expression is *rise*, as here — **caerula**, *the dark blue sea* (§ 189, *b*; G. 195, R.²; H. 441, I.).

209. **Strophadum**, a group of islands, in the Ionian sea, west of Peloponnesus, where Zetes and Calais, sons of Boreas, turned (*στρέφονται*) from the pursuit of the Harpies.

210. **Graio**, because the name has a Greek derivation, as given in the preceding note. — **stant**, *lie*.

212. **Harpylæ**, apparently personified storm-winds, but worked up by the mythographers into the monsters described in the text. They infested the house of Phineus, a king of Thrace (domiciled by others elsewhere), but were driven out by Zetes and Calais in the manner here described; hence **metu**. — **Phineia**, see § 190; H. 395, N.²

213. **metu** (abl. of cause).

215. **ira**, *scourge*: the wrath put for its instrument. — **Styglis**: such monsters regularly had their home in the world below; cf. vi. 285.

216. **voltus**, sc. **sunt**.

218. **fame** (§ 348, 5).

219. **delati**, *sailing in* (literally, down); compare i. 381 and note. — **intravimus**, see § 324; G. 563.

220. **laetâ**, *thriving*: a common word for any luxuriant growth; here possibly only of numbers, *countless*.

221. **custode**, see § 248; G. 401; H. 419, or it may be taken as ablative absolute.

222. **ferro**, see § 248; G. 403; H. 420. — **ipsum**: the emphasis is either to give a stronger indication of their honesty of purpose, or else to show a still greater folly on their part in calling on Jupiter, the protecting divinity of strangers, in their acts of violence.

223. **in partem**, etc., *to a share of the prey*, the common hendiadys.

224. **toros**, i.e. for reclining. — **dapibus**, see § 248; H. 420.

226. **clangoribus**, *whizzing* of their wings.

228. **vox**, *cry*, not yet articulate, as in v. 247, but only the natural cry of birds of prey.

230. **horrentibus**, *darkening*.

232. **diverso**, see § 216, b; G. 371, R.⁷

233. **pedibus** (§ 248; G. 401; H. 419, iii.).

234. **capessant**, see § 339; G. 655; H. 523, iii. The words of Æneas would be, **capessite . . . gerendum est**.

236. **ac**, *than*, as often in early Latin and poetry; the two objects compared are simply connected by a copula, as we sometimes hear in the language of children, the first one mentioned naturally having the precedence; hence the copula becomes equal to *than*. — **tectos**, a proleptic use of the participle.

237. **latentia**, *unseen*.

240. **nova proelia**, *strange warfare*.

241. **foedere**, in a kind of apposition with **proelia**, but to be referred in syntax to § 271, *a*; G. 424; H. 533, *i*.

242. **plumis** (loc. ablative).

243. **sub**, *up toward*, a common meaning of the word; compare its meaning in composition.

245. **una**, *one only*, with emphasis as usual.

246. **infelix**, *ill-omened*. — **rumpit**, *forces*; the word is here, like many verbs in Latin, causative, “causes to burst forth.”

247. **bellum**: notice the emphasis on this word from its position as well as its repetition. — **pro**, *i.e.* to defend and continue the outrage already committed.

248. **Laomedontiadae**, with special reference to the perfidy of Laomedon; see Introduction.

249. **insonitis**, *unoffending*.

252. **Furlarum**: the word seems to be used by a mere confusion of the two sets of divinities. Such creatures were not very exactly defined in the minds of the ancients, and the two might easily be identified with each other, especially as these Harpies also were ministers of divine vengeance.

253. **cursu** (abl. of manner). — **vocatis**, the ordinary invocation of the winds, but with the idea that they will be favorable.

255. **non ante . . . quam**, *never . . . until*.

256. **fames**, an appropriate form of vengeance; compare *v.* 217. — **nostrae** (§ 190, *b*; G. 363, *R.*; H. 396, *N.^s*). — **caedis**, see § 214, *e, f*; H. 396, *vi*.

257. **subigat**, see § 327, *a*; G. 579; H. 520, 2. — **mālis**: notice the quantity of the penult.

259. **sociis**, see § 235, *a*; G. 343, *R.^s*; H. 384, 4, *N.^s*

260. **animi**, *their spirits*.

262. **sint**, see § 342; G. 666; H. 529, *li*.

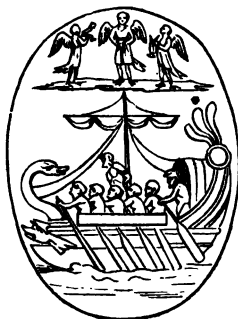
263. **passis**, *i.e.* in the ordinary attitude of prayer; cf. *i.* 93, and note.

264. **meritos**, *i.e.* *due* by custom, such as the greater victims usually sacrificed to the higher (*magna*) gods.

266. **placidi** = *be propitious and*, etc.
— **funem**, *i.e.* the hawser.

267. **rudentes**, *i.e.* the clew-lines that held the sail furlled, as seen in Fig. 81.

Fig. 81.



268. **tendunt**, *swell*. — **Noti**: they could no doubt lay their course with a south wind, but perhaps the word is used for winds in general. — **undis**, see § 258, *g*.

270. **Zacynthos**, see map.

271. **saxls** (§ 248; G. 401; H. 419, iii.).

272. **Laertia**, so called from Ulysses' father.

273. **Ulixi** (§ 217; H. 396, iii.).

275. **nautls** (§ 232, *a*; H. 388, 1). — **aperitur**, i.e. the temple appears above the horizon as they approach nearer.

276. **urbi**, *Ambracia*.

279. **lustramur**, *make an expiatory sacrifice*. — **votls**, etc., by offering the vowed sacrifices they kindle the fire on the altars. For the number of **aras** see Fig. 82.

Fig. 82.



280. **Actia**: an ancient festival was held on the promontory of Actium in honor of Apollo, whose temple there, said to have been founded by the Argonauts, was renewed by Augustus in honor of the battle of Actium. It is made more distinguished by being connected with Æneas. — **celebramus**, *we crowd*, the proper meaning of the word. — **ludls** (§ 248; G. 403; H. 419, iii.).

281. **oleo** (abl. of manner): in their gymnastic games the ancients anointed their bodies with oil, apparently to prevent the muscles from becoming stiff from exposure. The regular emblem of the gymnast is a bottle of oil and strigils. (See Fig. 83.) — **palaestras**: properly, the place for wrestling, but often used, as here, for the exercise itself.

282. **nudatl**: the games were all practised without any clothing, hence the term **gymnasium** (*γυμνός*, *naked*).

284. **annum**, see § 239, *b*; G. 330; H. 376, N.

285. **hiemps**, the fifth winter since the fall of Troy; the voyage having been begun in the following spring, one winter spent in Thrace, and two in Crete. (*Heyne*.)

286. **aere** (abl. of material) **cavo**, on account of the form of the shield. — **Abantis**: Abas was an ancient king of Argos, connected with some marvellous tale of a votive shield, which appears to be Virgil's reason for the choice of name. This shield, an old trophy apparently, must have been taken away in the flight from Troy.

287. **postibus adversis**, on the door-posts fronting you (loc. ablative). — **carmine**, such inscriptions were often in verse.

288. **Æneas**, sc. **dedicat** (often omitted, as here).

289. **tum**, that is, in the following spring. — **considere**, etc., cf. *Od.* ix. 103, 104; *Bry.* 127.

291. **abscondimus**, lose, leave below the horizon. — **aerías . . . arces**, the cloudy summits of the *Phæacians* (*Od.* v. 280; *Bry.* 334).

292. **legimus**, coast along: the word seems to mean, originally, "pick out, or gather"; hence applied to reading a book, as well as hugging a shore. — **portu**, a contracted dative; cf. § 68, N.; H. 116, ft.-note.

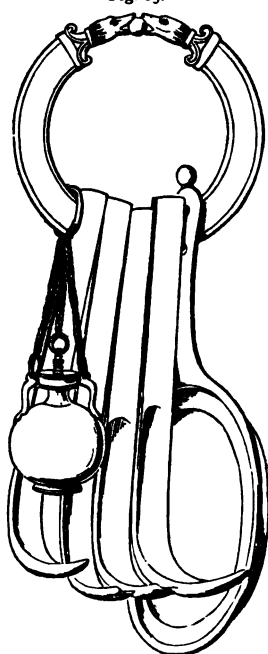
293. **Chaonio**, see v. 334 and note. — **celsam urbem**, the lofty city, a stock epithet (compare "Towered cities please us then." — *L'Allegro*), cf. v. 76. Buthrotum was apparently a low-lying coast town. For case see § 258, *b*; H. 380, 3.

294. **occupat**, meets, with the additional idea of seizing them with surprise.

295. **Helenus**: Helenus, the son of Priam, had the gift of prophecy (*Il.* vi. 76; *Bry.* 93). The story of Æneas meeting him is said to have been related by Varro. — **regnare**, see § 272, R.; H. 535, 3.

296. **coniugio** = **coniuge**: Andromache, the widow of Hector, had fallen in the distribution of booty to the lot of Pyrrhus, son of Achilles and great-grandson of Æacus (*Æacidae*). The rest of the story is told

Fig. 83.



below (compare Eurip. *Androm.* 1243–1249, where it is given as a prophecy by Thetis). For case see § 249; H. 421. — **sceptris**, there seems to be no metrical reason for the plural, but its use may indicate the multiplicity of powers, or of the states under his sway.

297. **cessisse**, *had fallen* (passed over). — **patrio marito**, *to a husband of her own people*: her father was king of the Cilicians, and in alliance with Troy.

298. **incensum pectus**, *my heart was fired*. — **amore**, *desire* (§ 248; H. 420).

299. **compellare**, depending on **incensum pectus**, as an expression of wishing (§ 271, *a*; H. 535, *iv.*).

300. **portu** (ablative).

301. **sollemnis dapes**: the anniversary offering (*parentalia*) at the grave, consisting among the Romans of wine, milk, oil, honey, with more solid food, such as eggs and beans, the graves being decorated with wreaths. A similar observance is represented in Fig. 84.

Fig. 84.



302. **falsi**, *pretended*, i.e. named for the original, a natural memorial of the old familiar places; cf. *vv.* 349 et seq.

303. **libabat**: the indicative seems to violate the rule for **cum** in narration; but absolute time is meant (*just at the time when it happened*), so the violation is only apparent (§ 325, *a*; G. 582). — **Manis**: the spirit in its semi-deified condition would visit, like any divinity, the monument erected to it, and receive the offering.

304. **Hectoreum ad tumulum**, to a mound consecrated to Hector, i.e. a cenotaph erected to his memory. — **caespites**, see § 244; H. 415, iii. — **quem inanem**, an empty tomb, which: the ashes of Hector had been buried in Troy (Il. xxiv. 797; Bry. 1004).

305. **geminas**: the number is common. — **lacrimis**, see § 229, c; in prose it would be genitive (H. 392, N.¹).

307. **amens**, distracted (**ab-mens**, like **de-mens**, § 168, b). — **monstris**, the apparition of Æneas seems to her a prodigy.

308. **deriguit visu in medio**, even while gazing at me she swooned. — **ossa**, frame.

309. **tempore** (§ 259, d; H. 429).

310. **vera . . . adfers**, do you present yourself, a real form?

311. **recessit**: if he is a spirit from below, then Hector might be expected to appear in bodily form as well as he; cf. v. 303.

313. **clamore**, wailing. — **furēti**, see note, Ecl. i. 29.

314. **hisco** (incept.), agitated, I scarce open my lips in these few words. — **vocibus** (abl. of manner).

315. **equidem**, 'tis true, with a hint that it is barely life.

317. **delectam** = *deprived* (with violence).

318. **digna**, equal to her worth. — **revisit**, returns to. There are really two questions here compressed into one: "What fate is hers, and is it worthy of her?"

319. The weight of MS. authority is perhaps in favor of **Andromache**, with which **te** must be supplied. But the present reading seems preferable from its simplicity. For construction see § 214, b; G. 360, R.²; H. 398, N.² — **Pyrrhin'**: the omission of the **e** is colloquial and antiquated.

320. **delect**: the mention of Pyrrhus reminds her of her slavery and humiliation.

321. **felix**, etc., the one most happy beyond all others. — **Priameia virgo**: Polyxena, promised in marriage under a truce to Achilles. It was at an interview with her that Achilles was treacherously shot in the heel by Paris; and after the fall of Troy Polyxena was sacrificed by Pyrrhus at his father's tomb.

322. **hostilem** (§ 190; H. 395, N.²).

323. **sortitus**, the allotment of captives among the victors.

324. **eri**, often wrongly spelled **herus**, see § 12, b.

325. **nos**, opposed to Polyxena. — **diversa**, various.

327. **servitio enixae**, having borne offspring to him in slavery (a son named Molossus). — **secutus** (§ 290, b; G. 278, R.; H. 550, N.¹).

328. **Hermionen**, the one child of Menelaus and Helen, daughter of Leda, variously said to be the wife and the betrothed of Orestes.

329. **me famulo**, etc., I was his slave, and so he made me over to Helenus a slave as well. A kind of apology for her present position. — **habendam**, see § 294, *d*; H. 544, N.³

330. **ereptae**, see note *v.* 328.

331. **scelerum Furis agitatus**, *haunted by the furies that avenged his crimes* (his mother's murder): by which the ancients meant the madness arising from the act. Fig. 85 represents him taking refuge at Delphi.

Fig. 85.



332. **patrias ad aras**: the altar where Pyrrhus was slain was usually said to be at Delphi.

333. **reddita cessit** = *has come by succession*.

334. **cognomine**, see § 253; H. 424.

335. **Chaone**, according to one story, a brother of Helenus, accidentally killed by him.

337. **qui venti**, *what winds, what fates, have driven you on this course?*

338. **aut**: the alternative is between an accidental arrival (**venti**), and divine direction (**deus**). — **ignarum**, *unaware*.

339. **quid**, sc. **agit**, a common form of inquiry for one's health.

340. **Trolā**: broken off as if by a sudden thought of Creüsa, whose death she knows or conjectures. Perhaps it is not too far-fetched to sup-

pose the face of Æneas hints the sad news. The line completed would perhaps mean "whom after the siege of Troy was already begun, Creusa bore you."

341. *ecqua cura*, does he still remember? The pronoun emphasizes the question, *has* he any regard. — *tamen*, though she is dead, yet, etc.

342. *ecquid*, at all, see § 240, a; H. 378, 2. — *antiquam*, ancestral.

343. *avunculus*: Creusa was a daughter of Priam (cf. *patruus*), uncle on the father's side. — *excitat*, i.e. does their fame arouse him to emulate them?

348. *verba inter singula*, with every word.

349. *Troiam*, see note v. 302. — *magnis*: dative, depending on *simulata* in its original sense of *made like*.

350. *arentem rivum*, the dried-up brook, a picturesque way of contrasting it with the formidable Xanthus of Il. xxi. 234; Bry. 000. — *Xanthi*: the word may depend on *cognomine* or *rivum*: for the construction in either case see § 214, f; G. 359; H. 396, vi.

351. *amplector*, compare ii. 490. — *Scaee*, the most famous gate of Troy.

353. *porticibus*: in imitation of the manners of heroic times the attendants are entertained in open galleries, of which there were many in the ancient houses; see Tabula Iliaca, p. 65. — *accipiebat*: the imperfect denotes the repetition, day after day, of the feast.

354. *aulai* (§ 36, a; H. 49, 2): the great court-yard of the palace is here referred to (compare Figs. 86 and 00), where stood the Altar of Zeus. For construction see § 193, N.; G. 441, 6. — *libabant*: the libation was a regular accompaniment to the feast. — *Bacchi*, wine. Compare Ecl. vi. 15.

356. *dies alterque processit*, day after day went by. The chronology of the poem seems to require that another winter should have been passed in Epirus. The lapse of time is given as Æneas' reason for addressing Helenus. Helenus is represented as possessing all powers of divination, being a *vates* (as priest of Apollo), an *auspex* (or augur), and an astrologer.

357. *vocant*, etc., i.e. the weather again becomes favorable.

358. *quaeso*, the old form of *quaero* (§ 11; H. 31).

359. *numina*, purposes.

360. *Claril*, of the Clarian god: a famous oracle of Apollo was at Claros in Asia Minor. — *sentis*: being a "seer," things future and unseen were to him objects of direct perception. — *sidera*, the stars in the astrological meaning, as "lords of life."

Fig. 86.



361. **linguas, pennae**, the two forms of augury, from the voice of birds (*oscines*) or their flight (*alites praepeies*).

362. **omnem**, in Ribbeck **omnis**, which also gives an intelligible sense. — **prospera**: the epithet *prosperous*, belonging to **cursum**, is poetically connected with **religio**. — **namque**: the logical thought is, "I do not ask my course, nor the end of my voyage, but as one ill-boding prophet has sung of trials, how I may overcome these best?"

363. **suaserunt**, *have advised*.

364. **repostas**, *far-lying*.

365. **nefas**, in appos. with **prodigium**, *a horror to tell*, probably on account of the omen. We have something similar in our "Oh, don't speak of it."

367. **vito**, cf. note to ii. 322, and iii. 88.

368. **quid**, etc., i.e. following what course? — **possim**, *might I* (§ 268; G. 250; H. 486, ii.).

370. **resolvit**, apparently because the sacrifice was ended, and he now appeared in his new character as **vates**, or prophetic seer.

372. **multo . . . numine**, *entranced by the mighty presence of the god*.

373. **divino**, *inspired*.

374. **nam**, introducing the reason of **pauca expediam** below. — **maioribus**, greater than Helenus; to wit, under the protection of Jove. — **ire** (§ 330, *c*; G. 527; H. 535, 3).

375. **manifesta fides**, *the assurance is clear*.

376. **sortitur**, *draws the lot* from the urn of destiny. — **volvit**, in reference to the changing succession of events, as if in a cycle; so also **vertitur** following.

377. **hospita** (neut. plur.), not "hospitable," but "which you shall traverse as a *hospes*," or stranger, i.e. *strange, foreign*. — **lustres** (§ 317, *b*; G. 545, 2; H. 497, 2).

378. **considerere** = *rest at last*.

379. **nam**, only a few (**pauca**), *for*, etc.

380. **scire . . . fari**, i.e. he is not permitted by the Fates to know, nor by Juno to tell if he did.

381. **rere**, *suppose*. — **Italliam**, obj. of **dividit**. — **iam**, i.e. to which you think you have now almost come.

382. **vicinos** (pred. adj.). — **paras**, supply **culus**, corresponding to **quam**: this omission of the relative when it would be in another case is not uncommon in Latin; the construction in English is similar, but usually supplies a demonstrative, as here, *its harbors*.

383. **longis terris**, *by long stretches of land*, i.e. the coast along which Æneas must pursue his voyage. — **via dividit in via**: the allitera-

tion is intended, as well as the use of two words of the same derivation (*figura etymologica*); as if we should say, a pathless journey.

384. *Trinacria*, i.e. around Sicily. — *lentandus*, to be made supple by the long voyage, i.e. simply *bent*. — *ante . . . quam*, § 327, *a*; G. 566.

385. *Ausonii*, the Tuscan sea as opposed to the Ionian. — *lustrandum*, see note i. 453.

386. *lacus*, the marshy regions of Avernus, the supposed entrance to the infernal regions; see vi. 237. — *Æeacæ*, so called from the association of magic with Colchis.

387. *componere*, establish firmly.

389. *tibi* (§ 235). — *secreti*, retired: see viii. 82.

390. *litorels*, growing near the shore.

391. *triginta capitum*, like the English "of thirty head."

392. *nati*, in the same construction as *sus*, with a verb to be supplied from *lacebit*; translate, *with*, etc.

393. *is . . . ea*; we should naturally expect *tum* corresponding to *eum*, *v.* 389, but the construction changes upon the principle of § 195, *d*; G. 202, *R*.²; H. 445, 4.

396. *has terras*, this part of Italy, near Epirus.

398. *Graïis* (§ 232, *b*; G. 352, *R*; H. 388, 3): Apulia was colonized very early from Greece; so early that traditions were invented which, like that of Æneas, carried the settlements back to heroes of the Trojan war.

402. *subnixa muro*, resting on its wall; see Liv. xxiii. 30, for the desperate siege it stood from Hannibal. — *Petelia*, an old city of Bruttium, said to have been founded by Philoctates.

405. *velare* (imperat. pass., § 111, *N*; H. 465), wrap your head close in a purple mantle; "as the Greek, when he sacrificed, raised his eyes to heaven, so the Roman veiled his head; for the prayer of the former was contemplation, that of the latter reflection." (Mommsen.) (See Fig. 82, p. 166.)

407. *hostilis facies*, the face of an enemy, which would be of evil omen.

408. *hunc morem*: the Roman custom here described is connected with a story that Æneas, while sacrificing, was surprised by Diomed coming to restore the Palladium, but did not interrupt the rite. — *teneto* (§ 269, *d*; G. 262; H. 487, 2).

409. *casti*, pious. — *reliigione*, sacred observance.

411. *rarescent*, shall expand, the strait opening wider. — *claustra*, the headlands, which seem to close the passage. These seem wider apart (*rariores*) as the ships approach.

412. *laeva tellus*, the land to the left, i.e. along the eastern and southern shores of Sicily.

414. *haec loca dissiluisse*, these shores, they say, sprang apart, the strait being formed, as was thought, by some earthquake shock, connected, perhaps, with an eruption of *Ætna*. — *ruina*, convulsion.

416. *protinus*, continuously.

417. *foret* (§ 326; G. 588; H. 515, iii.). — *medio* (loc. ablative). — *fundis* (§ 248; G. 403; H. 414).

419. *litore*, along the shore. — *diductas*, now separated. — *angusto*, with *aestu* (abl. of manner).

420. *latus* (§ 228, a; G. 330; H. 386, 3). — *implacata*, insatiate. — *Scylla*, *Charybdis*. In Homer's description (*Od.* xii. 73-110; *Bry.* 100), *Scylla* is a monster with six heads, each of which snatches a man from the deck (235-259; *Bry.* 293); *Charybdis*, dwelling below the flood, swallows the ship, which is afterwards cast forth, *Ulysses* clinging meanwhile to a wild fig-tree (428-441). See *Ecl.* vi. 74.

422. *sorbet Charybdis*. The descriptions of the two monsters are given in inverse order (chiastically). — *sub auras*, upward into the air. — *in abruptum*, lit. precipitously.

423. *alternos*, in turn.

425. *prima facies*, the face and upper parts of her form, which appear first.

426. *pectore* (abl. of quality).

427. *pristis* (or *pistris*), a monstrous fabulous fish.

428. *caudas* (Gr. acc.) *commissa*, having the tails of dolphins fastened to the belly of a wolf. The rock which stands for *Scylla* is no longer formidable; but there is still a whirlpool or eddy near the Sicilian coast, much dreaded by the native boatmen in some states of weather.

429. *lustrare*, to skirt along; compare i. 453 and note. — *metas*: the Roman circus was divided lengthwise in the middle by a wall, round which the race took place, and at each end of this were three conical pillars called *metae*: to these the promontory, which the ship must double, is compared.

430. *cessantem*, lingering, i.e. taking a less direct course. For case see § 240, f; G. 341, 3; H. 545.

431. *vidisse*, for the perfect infinitive see § 288, e; G. 275, 1; H. 537.

432. *caeruleis*, the regular color of everything belonging to the sea.

435. *illud*, this (which follows). — *pro*, i.e. this is so important as to take the place of all the rest. — *unum*, repeated for emphasis, but with a slightly different shade of meaning, as contrasted with *omnibus*.

438. **lunoni**, notice the force of the repetition. — **cane vota**, *chant prayers*; all religious formulæ were in verse.

439. **sic denique**, i.e. *so and only so*.

440. **mittere**, *you shall be allowed to go*, cf. **admitto**.

441. **delatus**, cf. i. 381. — **divinos**: Lake Avernus was supposed to be the entrance to the Infernal Regions, and so, like everything connected with the life and functions of the gods, was in a manner **divinus**. — **Cymaeam urbem**, i.e. Cumæ.

442. **et Aversa**, hendiadys. — **silvis**, instrumental ablative.

443. **insanam**, *frenzied*, i.e. possessed with prophetic inspiration.

444. **notas et nomina**, i.e. the signs which express words.

446. **digerit in numerum**, *sets in due order*.

448. **verum eadem**, etc., *but when a slight wind from the turning of the hinge drives them*: i.e. the mere movement of the door is enough.

450. **numquam deinde curat**, *she never cares again to gather the verses as they drift in the cave, nor restore their place, or reunite them*.

452. **inconsulti**, *without counsel*, i.e. having received no response.

453. **ne . . . tanti, quin**, *let not any cost of delay be of such account to you, as to prevent*, etc. — **qua**, see § 105, *d*; G. 105, 1; H. 190, 1. — **fuerint**, see § 266, *b*; G. 256, 3; H. 483, 2. — **tanti**, see § 252, *a*; G. 379; H. 404.

454. **increpitent**, see § 266, *c*; G. 608; H. 515, iii. — **vi**, *urgently*.

455. **sinus**, the hollow or belly of the sail, best translated by *the sail* itself. — **secundos**, i.e. *with favorable winds*.

456. **quin**, referring back to **tanti**, *v. 453*. — **adeas**, see § 332, *g*; G. 550; H. 504, 2.

457. **canat**, depending on **poscas**, *beg her to recite the oracles* (§ 331, *R*.²; G. 546, *R*.³; H. 499, 2). — **ora resolvat**, *unseal her lips*. — **volens** = *be pleased to*, a standing religious word.

459. **fugias . . . feras**, i.e. avoid, if that is possible, or bear, if they are unavoidable.

460. **expediet**, *shall disclose*: in fact, she guides Æneas to Anchises, who himself gives the necessary instruction; see Book vi. — **venerata**, *when duly honored* (passive, § 135, *b*; G. 182, 2; H. 231, 2).

461. **liceat**, see § 320; G. 634; H. 501, i. — **quae**, see § 219, *R*.; cf. § 239, *R*.; G. 333, *R*.¹; H. 375.

462. **ingentem Trolam** = *a greater Troy*.

464. **dona**: gifts at parting were a common mark of respect, and such as are here spoken of were the usual form of wealth in those times. See the objects in Fig. 54, p. 100. — **auro** (abl. of means). — **gravia**: the

final *a* is long, probably by an earlier quantity. — **secto elephanto**: ivory was chiefly used in thin plates, for inlaying.

466. **Dodonaeos**: according to one story, Helenus had settled first at Dodona. The brazen vessels (**lebetas**) made there were famous, and were said to ring like a bell at the touch, being wrought or cast, probably, in a single piece.

467. **loricam . . . trilicem**, a cuirass woven three-ply with links of gold.

468. **conum . . . galeae** = a helmet with glittering crown and waving crest. The **conus** was the ridge or projection on the top of the helmet, upon which the crest was fastened, probably at first only a spike, whence the name. (See Figs. 87 and 88.)

469. **sua**, appropriate (§ 197, *b*; G. 299, R.; H. 449, 2).

470. **duces**, guides.

471. **remigium**, outfit of oars (cf. viii. 80). — **armis**, armor, etc. Hence **socios** is inserted, as these would be a personal and honorable gift to them individually.

473. **ne qua mora**, that there might be no delay, while the wind blew fair; lit., that the wind may not be hindered; cf. *v.* 481. — **vento**, see § 235.

477. **tibi** (§ 236; G. 351; H. 389). — **arripe**, hasten to make for.

478. **tamen**, i.e. though you are hasting towards it. — **praeterlabare**, compare **canat**, *v.* 457.

480. **pietate** (abl. of cause). — **quid demoror**, why do I delay the rising winds? i.e. detain you from sailing with them.

482. **digressu**, parting, each to go his own way (**dis**), see § 245.

483. **picturatas**, woven with a thread of gold.

484. **chlamydem**. (See Fig. 48.) — **nec cedit honore**, is not behind (her husband) in respect; parallel with *v.* 474. (Most editions have **honori**, with the general meaning that she does not fall short of the honor due him. The doubt is an old one.)

485. **textilibus**, from the loom. — **donis**, see § 248, *c*; G. 348; H. 384, 2.

487. **sint** (subj. of purpose). — **longum amorem** = the constant love.

489. **mihi**: the dative is used as if **qui sola superes** were expressed, instead of the vocative with **super**; the adv. **super** is itself equivalent to an adjective. — **sola super**, alone remaining. Astyanax, the child of

Fig. 88. *a*.



Hector and Andromache, had been hurled from the walls of Troy by the hand of Pyrrhus.

491. *pubesceret*, *would be growing into youth* from boyhood, i.e. had he lived (the condition is implied in *nunc*). — *ævo* (abl. of quality).

492. *hos*, see § 228, *a*.

493. *vivite*: notice that the words contain a farewell; hence the imperative, instead of an optative subjunctive. — *quibus*, see § 232, *a*. — *fortuna peracta*, i.e. they have had their share of adverse fate, and are at length securely happy.

494. *sua*, used in its ordinary sense, but with emphasis contrasted with *nos*; see § 196, *c*; H. 448, 3. — *alia*, see § 203, *c*; H. 459.

495. *parta*, *secured*. — *æquor*, *expanse*.

496. *semper cedentia*, *ever retreating*, in allusion to the instructions just given by Helenus.

499. *auspicils* (abl. of manner). — *fuerit* (fut. perf.), *will prove to be*.

502. *olim*, *hereafter*. — *urbes*, first object of *faciemus* (§ 185; G. 334; H. 373).

503. *Epiro*, *Hesperia*, *in Epirus and in Italy*.

504. *unam faciemus Troiam*: the allusion is probably to the town of Nicopolis, then lately established by Augustus in Epirus: in the charter of this town, it is said, the Epirotes were spoken of as "kinsmen of the Romans." — *unam animis*, *one in soul*; loc. ablative. — *utramque*, really belonging to *urbes*, but attracted by *Troiam*; cf. § 195, *d*; G. 202, *r*.⁵; H. 445, 4.

506. *pelago*, see § 258, *g*. — *Ceraunia* (Thunder-range), the Grecian headland nearest to Italy.

507. *Italiam*, terminal acc. with *iter* (sc. *est*), which is equivalent to a verb of motion. — *undis*, compare *pelago*, *v*. 506.

508. *opaci* (proleptic).

509. *sternimur* (reflexive).

510. *sortiti remos*, *casting lots for the oars*, i.e. having assigned each man to his "watch." Apparently not all were on duty at the oar at once.

511. *curamus*, *refresh* (a standing expression for eating and drinking). — *inrigat*, *refreshes* (*bedews*, cf. i. 692).

512. *acta*, *borne* on her car. — *horis* (abl. of means. As the poets can personify, making the means the agent, so they can make the agent the means, and use the simple ablative): the Ὠραι (Seasons) manage the horses of the gods in Homer. Here, however, the conception is changed from the seasons to the hours of the night.

513. *strato* (abl. of separation).

515. **sidera notat**, compare Od. v. 271-275; Bry. 325.
516. **pluvias**, on account of the rains attending their setting; see note to i. 744.
517. **Oriona**, etc. (spondaic line), *Orion armed with golden belt and sword*. (1 long, from the Greek.)
518. **constare**, *is quiet*.
519. **clarum**, *loud*. — **castra movemus**, a military expression, suggested by the later customs of naval expeditions.
522. **obscurus**, *dim*. — **humilem**, *low-lying* (the shore), as opposed to the hills.
523. **Itallam** (a kind of indirect discourse; the cry is *Italia, Italia*): observe the effect here of the repetition and elision, expressing the glad, hurried, and repeated cry of the men.
524. **clamore** (abl. of manner).
525. **corona**, see note, i. 724.
528. **maris** (§ 218, a; G. 373; H. 399, 3).
529. **ferre viam facilem**, *bring us an easy passage*, with a hint at bearing the vessels on their way. — **secundi**, *propitious*, see § 186, c.
530. **crebrescunt, patescit** (notice the effect of these inceptives): (as) *the breezes freshen, the port widens as it comes nearer into view*. — **portus**, the *Portus Veneris*, south of Hydruntum, in Calabria.
532. **legunt**, *furl* (gather in).
533. **curvatus**, *hollowed* by the effect of the east wind. — **fluctu**, the wave is in a manner personified, hence **ab** is used; see note to v. 512.
534. **oblectae**, *exposed*. — **aspargine**, a better spelling for **aspergine**.
536. **turriti scopuli**, *tower-like rocks*, which *throw their arms down* (towards us) *like a double wall*. — **refugit**, i.e. it now shows its true position back at the bottom of the bay.
538. **primum**, i.e. in connection with Italy. — **omen**: the first sight that strikes their eyes is as usual taken as a sign of the future. — **candore** (abl. of quality).
539. **bellum**: notice the repetition of this word, and each time in an emphatic position. — **hospita**, see note, v. 377. See also § 85, c.
540. **bello**, *for war*.
541. **olim**, *at times*. — **idem** (plur.), *they also*. — **curru**, dative.
542. **concordia**, *peaceful*, i.e. as opposed to the trappings of war just referred to. — **iugo** (abl. of manner), *with the yoke*.
544. **quae . . . accepit**, i.e. by the omen of war as well as by the sight of her temple, v. 531.
545. **capita**, see § 240, c, N.; G. 332, 2; H. 378.

546. *praeceptis*, according to the instructions. — *quae maxima*, most weighty (§ 200, d; G. 618; H. 453, 5). — *rite*, in due form.

547. *Argivae*, cf. note to i. 24. — *adolemus*, see note, Ecl. viii. 65.

548. *continuo*, at once, when our vows have been duly paid. — *ordine*, i.e. with all the details.

549. *cornua*, yard-arms. (See Fig. 81, p. 165.)

550. *Gralugenum*, see v. 398.

551. *hinc*, on this side. — *Herculei*: many legends connected Hercules with this coast, but that respecting the founding of Tarentum has been lost. — *si vera*, etc.: these words belong only to Hercules (founded by him if, &c.).

552. *diva Lacinia*, a temple of Juno on the headland. — *contra*, opposite (on the other side of the bay).

553. *navifragum*, dangerous to ships, probably from gales, as the coast is not rugged, though in an exposed situation.

554. *e fluctu* = rising from the waves.

555. *gemitus*, moaning of the distant whirlpool.

556. *voces*, the dashing of the waves.

558. *nimirum*, doubtless.

559. *hos*, emphatic, these are the cliffs which, etc.

560. *eripite*, save yourselves. — *pariter*, with even stroke.

561. *rudentem proram*, the roaring prow, said of the noise of the water at the bow, as the helm is suddenly put to starboard to turn their course southward.

564. *curvato gurgite*, on the swelling flood. — *et idem*, and again.

565. *subducta*, left by the waves. — *Manis*, often thus used of the world below in general. — *desedimus*, we find ourselves sunk (we have settled, therefore are down: § 279, R.; G. 228, 2).

566. *scopuli*, the reefs at the bottom (perverting the original sense of the word; see note to v. 536). — *dedere*, i.e. as we descended to them.

567. *rorantia*, wet with spray, which, high as we were, was tossed still higher, seeming to reach the sky.

570. *portus . . . immotus*, a haven undisturbed, and far from (ab) approach of winds. — *ingens ipse*, ample in itself (and safe enough), but for the thunders of neighboring Ætna.

571. *ruinis*, the crashing sound of falling bodies within.

572. *prorumpit*, pours forth, cf. note to v. 246. — *nubem*, i.e. the mountain sometimes throws smoke and ashes, sometimes a real eruption of lava.

573. *turbine . . . favilla*, with pitch-black (i.e. thick like the smoke of pitch) smoke-wreaths and with glowing embers.

575. *viscera*, "the soft parts," i.e. liquid lava; cf. note to i. 211.

577. *glomerat*, *hurls in balls of fire*. — *fundo* (abl. of separation).

579. *urgueri*, *is buried deep* (indicating the oppressive weight).

580. *flammam expirare*, etc., *breathes out through bursting craters the flames*, i.e. those with which the giant had been pierced. Other accounts make the giant's name Typhœus, the most dreadful of the Titans who warred against the gods.

581. *mutet latus*, i.e. shifts from one side to the other in his agony; for mood see rules for indirect discourse.

582. *subtexere fumo*, *lines with wreaths of smoke*, like a woven (*texo*) veil below it (*sub*).

583. *tecti*: it will be remembered that they usually went on shore at night. — *immania monstra*, *prodigious horrors*.

585. *aethra* (abl. of cause), *with the light*; cf. note to i. 608.

587. *nox intempesta*, *the dead of night*, one of the regular divisions of the night.

588. *primo Eoo*, i.e. at the earliest dawn. The adjective suggests the early time, though the noun refers here to the quarter of the sky.

589. *umentem*, often incorrectly written *humentem*.

590. *macle suprema*, *the last extremity of starvation*.

591. *nova*, *strange*. — *cultu*, *in plight, condition* (as resulting from care, food, etc.).

593. *respicimus*, *we look back*, as we are going to our ships.

594. *consertum spinis*, *pinned together with thorns*. (Supply *erat ei*, though probably the use of the nominative in this way is a relic of an earlier form of speech in which the verb was unnecessary.) — *cetera* (Gr. accusative), *in other respects*.

595. This line has been supposed to have crept in from ii. 87, but it seems natural enough here.

597. *paulum*, opposed to *mox* below.

599. *testor*, sc. *vos*.

600. *spirabile lumen*, "*the air we breathe*." Open air and daylight are often confused in ancient poetry; cf. *ferre in auras*, *to bring to light*.

601. *tollite*, *take me on board* (strictly, take me away); see vi. 370. — *quascumque*, i.e. *any*. — *terras* (terminal accusative).

602. *scio* = *I admit*.

604. *iniuria*, etc., *the wrong of my guilt*.

605. *spargite* = *tear me in pieces and cast me*.

606. *si pereo*, *if (as appears) I must perish* (§ 276, c; G. 219): observe the hiatus.

607. *genibus volutans*, *grovelling on his knees*.
608. *qui*, here the same as *quis*.
609. *deinde*, *since*, i.e. after the city was taken. — *agitet*, used like the present with *iamdudum*.
610. *multa*, see § 240, *a*; G. 331, R.³; H. 378, 2.
611. *praesenti*, *for the moment*, i.e. until we have heard his story.
613. *infelicitis*, *ill-fated*, with reference to his long wanderings.
615. *paupere* (abl. abs.), gives the reason for his taking service in the army. — *fortuna*, i.e. my condition of poverty. — *mansisset*, see § 267, *b*; G. 254; H. 483, 2; i.e. would I had been content to remain in it.
616. *linquant*, see § 276, *c*; G. 572; H. 467, 4. — *trepidat*, *in trembling haste*.
617. *Cyclopsis*, see note to v. 623, below.
618. *sanle*, etc.: these descriptive ablatives are equivalent to an adjective phrase (§ 179) qualifying *domus*, see § 251; G. 402; H. 419. This construction seems to be allowed with *sanle* alone (contrary to the rule), because it is coupled with *dapibus*, which has an adjective.
619. *ipse*, opposed to the house.
621. *nec visu facilis*, i.e. *one whom you cannot look on without terror*; see § 303; G. 437; H. 547. — *ulli* (dat. of reference).
622. *visceribus*, see § 249; G. 405; H. 421, i.
623. *vidi egomet*, *I saw him with my own eyes*, a repetition of the story told in Od. ix. 289–293; Bry. 325. — *quidem*, *to be sure*.
629. *discrimine tanto*, *in such an emergency*.
630. *sui* (§ 219; G. 375; H. 406, ii.). — *simul* = *simulac*, as often.
634. *sortiti vices*, *taking our place by lot*.
635. *terebramus*: as Homer describes it, Ulysses twirls the stake “as a ship-carpenter bores with an augur,” while his companions hold it (Od. ix. 384; Bry. 446).
636. *latebat*, *was hid* under the projecting brow; cf. Theocr. xi. 31. The one eye which makes such a savage feature in the picture of the Cyclops (Round-eye) is by some mythologists made a myth of the “eye of day”; and the whole story another fable of the sun’s light quenched in burning clouds (see next line).
637. *Argolici*: the shields of the Greeks were round (see Fig. 88), while those of the Romans were long. — *clipei*, a large shield of brass, glittering as well as round. — *instar*: properly a noun in apposition with *quod*, but it may be translated by an adjective.
639. *umbras*: the vengeance for their death is looked upon as an offering to their departed spirits.
641. *qualis*: the antecedent word would be *tales*, agreeing with *Cyclopes*, v. 644.

642. **lanigeras** . . . **pressat**: compare the song of Polyphemus, Ovid, Met. xiii. 821-830.

643. **habitant**, here intransitive and used absolutely, elsewhere transitive with an object; cf. v. 106.

645. **tertia**, i.e. is filling her horns *a third time*.

646. **cum traho**, since *I have been dragging out my life in forests, among wild lairs of beasts*. The use of **cum** in this sense is colloquial.

647. **ab rupe**, from [my look-out on] *a rock*. Heyne and others make it "as they come from the rock."

648. **tremesco**, *I still tremble afresh at* = **timeo**, and so transitive.

649. **victum infelicem**, *a wretched food*.

650. **volvis radicibus**, *torn up by the roots* (abl. of means).

651. **primum**, *at length for the first time*.

652. **fulset**, subj. of informal indir. disc. standing for future perfect of the direct (§ 341, c; G. 509, 3; H. 524).

653. **addixi**, *I made myself over*: a word of complete surrender, taken from Roman law. — **satis**, i.e. I shall be satisfied whatever the result.

654. **potius**, i.e. rather than fall into their hands.

656. **ipsum**, opposed to the account of him by hearsay. — **mole** (abl. of manner, and so having an adverbial force; but, as the same idea might be expressed by an adjective, we may also take it as abl. of quality).

657. **nota**, *familiar*, so that he could find his way.

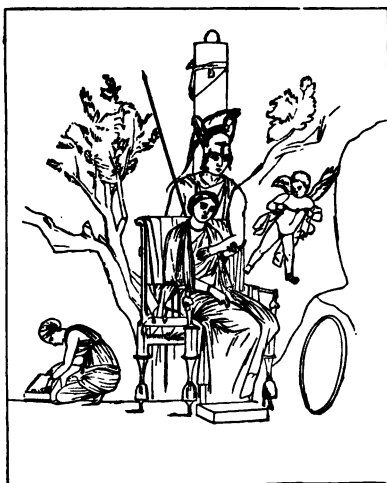
658. **lumen**: cf. "the light of the body is the eye." — **cul**, see § 229; G. 344, 2; H. 385, 2.

659. **trunca** . . . **firmat**, *a broken pine in his hand guides and steadies his steps*. — **manu** (loc. ablative).

660. **ea**, see § 195, d; G. 202, R.⁵; H. 445, 4.

664. **dentibus** (instrumental ablative). — **gemitu** (abl. of manner).

Fig. 88. b.



665. *medium*, cf. v. 73, note. — *iam*, i.e. he has got so far, i.e. into the deep water, without wetting his body.

666. *celerare* (historical infinitive).

667. *sic merito*, as he deserved (*sic* referring to *recepto*).

668. *proni . . . remis* (abl. of means), *bending low on our eager oars*.

671. *nec potis aequare*, etc., and cannot keep above the waves in his pursuit, i.e. he is out of his depth in the open sea (*Ionios fluctus*), (*potis*, sc. *erat*, older form of *poterat*, often used with the verb omitted).

673. *penitus*, i.e. far from the sea.

676. *complent*, see § 205, c; G. 202. *ex*.¹; H. 461, 1.

677. *nequiquam*, i.e. harmless in the distance. — *lumine*, a loose use of the ablative of manner; cf. note to *mole*, v. 656.

678. *Aetneos*, dwellers on *Ætna*. — *caelo*, to the sky.

679. *quales*, etc., as when, on a lofty summit. Supply *tales*.

681. *Iovis*, the oak is sacred to Jupiter. — *Dianae*: the cypress, a funeral tree, is sacred to Diana as *Hecate*, or goddess of the Lower World; see vi. 13, 247. — *constiterunt*, see § 279, R.; G. 228, 2; for the short penult see § 351, a; G. 716; H. 608, vi.

682. *rudentis excutere*, to shake out our rigging (v. 267), i.e. the clewlines. — *quocumque*, for any course.

683. *ventis* (instrumental abl.). — *secundis*, i.e. to take advantage of the wind, and sail before it, though it would take them north (see below).

684. *contra . . . cursus*: this passage is at best of doubtful meaning. For want of better, render, on the other hand the commands, etc., warn us [lit., the ships] not to hold our course between *Scylla* and *Charybdis*, with little chance of escape from death either way (i.e. towards whichever side of the passage we steer). The only certain point seems to be the meaning of *leti discrimine parvo*, with little chance of escape from death (cf. ix. 143; x. 511, and Ovid, *Met.* vii. 426). — *ni* on the authority of the grammarians is to be taken in the sense of *ne* by an antiquated usage. The wind is evidently southerly, so that to follow their first thought (*metus acer agit*) and run before the wind (*secundis*) would bring them into the Straits of Messina between *Scylla* and *Charybdis*. Apparently they could not go south on account of the wind, for their ships could not lie as close to the wind as our modern craft.

685. *viam*, in apposition with *Scyllam*, etc.

686. *ni*, old form for *ne*. — *retro*, directly back whence they came, as their only other course with a southerly wind was eastward again.

687. *ecce autem*, but lo, just at this crisis the wind changed fair and gave them a southerly course. — *angusta*, etc., because it came from the strait where the promontory of *Pelorus* was.

688. *saxo*, see § 251.

690. **talla**: these are explained by Achæmenides as they pass. — **relegens errata**, *retracing his wanderings*.

692. **Sicanio sinu**, i.e. the Great Harbor of Syracuse; the island of Ortygia, formerly sacred to Diana, is the site of the "old city." — **sinu**, dative after **praetenta**.

693. **Plemyrium**, the southern promontory of the harbor of Syracuse. — **undosum**, *wave-washed*. — **priores**, it was in Virgil's time part of Syracuse.

695. **Arethusa** (see note, Ecl. x. 1, and Ovid, Met. v. 571-641), *by thy mouth, Arethusa, mingles with the waters of Sicily*.

696. **ore** (abl. of means). — **undis**, see § 229, c; G. 344, 3; H. 385, 4; the prose construction would be **cum** with the ablative.

697. **numina magna**, *the mighty divinities*: probably Diana, to whom the Island of Ortygia was sacred, and Apollo, almost always associated with her. — **iussu**, i.e. as bidden by Helenus.

698. **stagnantis**, i.e. the river overflowed the banks, a source of fertility (**praeepingue**).

699. **hinc**, *next*.

700. **radimus**, *we graze*. — **fatis . . . moveri**: the people of Camerina had been divinely warned not to drain a certain marsh, which they did in spite of the oracle; but the enemy, entering that way, captured the city.

702. **immanis . . . dicta**, *Gela, so called from the name of its impetuous stream*. (The doubled **l**, as in **fluvii**, occurs only in one other place in Virgil, ix. 151.) — **Gela**: a long as in Greek.

703. **Acragas** (or Acragans), *Agriгентum*, the modern *Girgenti*.

704. **magnanimum**, *high spirited*.

705. **datu ventis**, i.e. probably, now sailing before the wind, as just here the coast turns much more to the northward, and we must suppose another favorable change of wind, as in v. 687.

706. **dura saxis**, *rough with rocks* (instrumental ablative).

707. **inlaetabilis**, on account of the death of Anchises.

711. **periculis**, cf. i. 615. For construction compare **cui**, v. 658.

712. **Helenus**, see vv. 381-432. — **moneret**, after **cum causal** (*concessive*).

713. **Celaeno**, see vv. 253-257.

714. **hic**, **haec**: both refer to the passage to Drepanum. For the gender see § 195, d; G. 202, R.^b; H. 445, 4.

716. **unus**, i.e. he alone spoke while the rest listened (**intentis**).

717. **renarrabat**, *recounted*, not telling them a second time, but going over them a second time in story. — **cursus**, *his wanderings*.

718. **hic**, at this point. — **quievit**, *went to rest*; cf. i. 748, **noctem trahebat**.

BOOK IV.

IN the episode of Dido, contained in this book, Virgil has not only come nearer, perhaps, than any other ancient writer to the tone of modern romantic feeling, but he has succeeded in giving, with remarkable skill, the picture at once of a fond woman and an oriental queen. It will be remembered that at the time this part of the Æneid was composed, the incidents of Actium were still fresh, and that the defeat of Antony and the death of Cleopatra had produced a most powerful effect on the Roman imagination. Many traits of the royal and imperious Dido, and particularly the passion of barbaric wrath, pride, and despair, in her last moments, seem to be suggested by the story of the Egyptian queen, and find their best parallel in Shakespeare's Cleopatra.

1. **at**, contrasting Dido's restlessness with **quævit**, end of Book iii. — **gravi . . . cura**: notice the interlocked order, and the placing of the adjective before the cæsura, and the noun at the end. — **cura**, a sore distress, a regular word for the pangs of love. — **saucia** (always of heavy wounds), *stricken*.

2. **alit venis**, i.e. it feeds upon her blood. — **carpitur**, *is consumed*: the image being of a flame, which *catches* successively upon the objects within its reach.

3. **animo**, the common poetic dative after verbs of motion. — **recur-sat**, *comes back* to her thought. The four points are moral character (*virtus*); nobility (*gentis honos*); personal beauty (*vultus*); eloquence (*verba*).

4. **pectore** (locative ablative).

5. **nec dat**, *and allows not*.

6. **postera . . . Aurora**, *the following dawn*. — **Phoebea**, of *Phœbus* (the regular use of the possessive adjective). Apollo is naturally constantly identified with the sun.

8. **unanimam**, *sympathizing*. — **male sana**, *distracted*: this adverb, like the English *badly*, has with good qualities a negative force, with bad an intensive force; here of course a negative. — **sororem**, see § 228, a.

9. **insomnia**, *dreams* (ἐνύπνια), caused by her suddenly-awakened love. — **suspensam**, *in my anxiety*; compare **cura**, above.

10. **quis**, etc., as often happens in Latin, there are here two clauses compressed into one, *Who is this, etc., that?*

11. **quem** (predicate apposition). — **quam** **forti** **pectore et armis** (abl. of quality), *how brave his heart and [deeds of] arms!* It is best to take the words as referring to moral qualities, since **timor** (cf. v. 13) is obviously opposed to them. The whole thus becomes much more striking. "What a noble mien, what heroic mind and doughty deeds! in fact he must be of divine descent, for common souls are recognized by fear." Here **quibus**, etc., is dictated by compassion, as the first exclamation is by admiration, and then v. 15 gives the natural conclusion. The rendering imitated by Tennyson is less satisfactory: —

"O noble breast and all-puissant arms." — *Idyls of the King*.

12. **equidem**, *I'm sure*. — **vana**, *idle*, i.e. groundless.

13. **degeneres**: the emphatic position gives a different sense from the apparent one, as if she said, "ignoble souls are betrayed by fear." — **heu quibus**, etc., *but ah!* tossed by what fates, what wars, proved to the utmost, did he recite! — **exhausta**: the image is of drawing out all the contents of a well or cistern.

15. **animo** (loc. ablative).

16. **ne . . . vellem**, *not to think of*, etc. (§ 331, *d*; G. 546; H. 498, i.). For tense see § 287, *g*; G. 517, *R*.² — **cui**, see § 229, *c*; G. 346, *R*.²; H. 385, 4. — **vinclo** (abl. of manner).

17. **deceptam . . . fefellit**, *cheated me betrayed by his death*.

18. **pertaesum** (impers., see § 146, *b*), *utterly weary*; for the force of **per**, cf. § 170, *c*. — **taedae** (§ 221, *b*; G. 376; H. 410, iv.): torches had a conspicuous place in marriage rites; cf. v. 167.

19. **potul**, *I might have perhaps* (§ 308, *c*; G. 246, *R*.³; H. 511, *N*.³).

21. **sparsos Penates**, *my household gods [were] stained* (§ 292, *a*; G. 324, 3; H. 549, *N*.³). — **fraterna**, etc., *by a brother's murder*.

22. **inflexit sensus**, *has changed my feelings*. — **animum . . . impulit**, *has moved my heart to waver*. — **labantem** (proleptic).

24. **ima tellus**, *the depths of earth*. — **optem**, see § 311, *a*; G. 250; H. 486, i. — **dehiscat**, see § 331, *R*.²; G. 546, *R*.³; H. 499, 2.

27. **resolvo**, *make void* (cf. ii. 157), see § 327, *a*; G. 577; H. 520.

29. **abstulit**, *has borne away with him*. — **habeat** (hortatory subjunctive).

31. **luce**, see § 247; G. 399; H. 417. — **magis dilecta**, etc., *dearer to thy sister than light = sister, dearer to me than life*.

32. **sola . . . iuventa**, *will thou wither, sorrowing alone, all through thy youth*; compare **carpitur**, v. 2.

33. **nec . . . noris**, etc., *nor know dear offspring, or the joys of love?*

34. **Manus**, referring back to **abstulit**, etc., v. 29: *think you that*

ashes or the buried shades can care for this? i.e. those are all that is left of your former husband, and what interest can they have in your action?

35. **esto**, and if they did, referring to the preceding. Even in that case, you have done all that could be expected. — **mariti** = suitors. — **ægram**, in your grief.

36. **Libyæ**, of Libya. — **Tyro**, a comparatively rare use of the ablative of place from whence.

37. **Africa terra**, the Afric land; **triumphis dives**, i.e. warlike and victorious.

38. **placito**, pleasing to you. — **amori**, dative: partly an imitation of Greek, and partly an extension of such uses as **resistere**, **obstare** (§ 229, c; G. 344, R.³; H. 385, 4).

39. **quorum arvis**, see i. 339, 563. — **consederis** (ind. question).

40. **hinc . . . hinc** (as usual, of the two sides).

41. **infreni**, riding without bridles, alluding to a well-known habit of the Numidians, and indicating skilful horsemanship. — **inhospita**, i.e. on account of the marauding tribes on the shore.

42. **deserta siti**: and hence affording no retreat or assistance. — **Barcae**, the wild tribes of the desert here hinted at — like the modern Bedouins — alarm the imagination still more than a regular force.

43. **Tyro**, ablative of place from which.

44. **germani**, see i. 361.

45. **equidem**, in fact, i.e. the circumstances are providential. — **Iunone secunda**: Juno both as tutelar divinity of Carthage, and as goddess of marriage. The construction may be regarded as ablative absolute.

46. **hunc cursum**, i.e. their course hither.

47. **quam** = **qualem**. — **urbem** (pred. apposition).

48. **confugio tali**, under such an alliance (abl. of cause or means). The learner will have seen by this time that the ablative cannot accurately be divided off into its various uses, for the reason that the author himself did not know which one he was using, any more than we determine exactly the shade of meaning in which we use a common preposition.

49. **quantis rebus** (dative) = to what a height.

50. **sacris litatis**, i.e. having propitiated the gods by fit offerings. **litare** means properly to sacrifice with favorable omens. The poets add a cognate accusative, which, as here, becomes the subject of the passive.

52. **desævit**, has spent its rage, literally, "is spending" (§ 328). — **hiemps** (§ 11, c). — **aquosus**, compare i. 535, and note.

53. **quassatae**, sc. **sunt**. — **tractabile**, sc. **est**. — **caelum**, here, as often, put for the weather.

55. **solvit pudorem**, *did away her scruple*: **pudor** is that feeling of shame which rises from self-respect.

57. **bidentes**, the name given to the sheep during the second year, when two of the eight "milk-teeth" (in the lower jaw only) drop out, and are replaced by two large, conspicuous, permanent teeth; so that, till the beginning of the third year, when two more are replaced in a similar way, the creature looks as if it had only two teeth in all. This sacrifice was a kind of sin-offering.

Fig. 89.



A fine representation of her is given in Fig. 89.

59. **Iunoni**: Juno was the special guardian of women, each woman having her own Juno, as every man his *genius*. She presided over marriage, and (as Lucina) over childbirth. (See Fig. 90.)

61. **vaccæ**, the cow, apparently, to Juno alone.

62. **ora**, i.e. of the statues. — **spatiatur**: before a sacrifice, the Roman performed a slow measured movement before the altar, holding a lighted torch. — **pinguis**: the portion laid upon the altar consisted principally of bones and fat.

Fig. 90.



58. **Cereri**, Ceres, is called "the lawgiver," on account of the influence of agriculture on the institutions of nomadic tribes; compare Ecl. v. 29. She, together with Apollo and Bacchus, as well as Juno, have to do with marriage rites.

63. *instaurat diem donis*, *renews the offerings the next day*, lit., renews the day with gifts, i.e. makes a new day of sacrifice by means of the offerings. This repetition seems to be caused by the anxiety of Dido to secure the favor of the gods. It is possible, also, as suggested by Ladewig, that the omens may have continued unfavorable. — *reclusis*, *opened*. This ceremony represents the *extispicium*, the most important form of augury.

64. *spirantia exta*, *the palpitating entrails*; the heart, liver, etc., were the organs observed in this sort of divination. — *inhians*, *gazing* (lit., with open mouth).

65. *ignarae*, i.e. in supposing these sacrifices and omens can avail a woman consumed with love.

66. *est* (§ 140; G. 187; H. 291) . . . *medullas*, *the subtle flame consumes her vitals*: many take *mollis* with *medullas*.

69. *coniecta sagitta*, *when the arrow has reached its mark*.

70. *Cresia*: the particular place has no significance except so far as the Cretans were famous archers, and to give the favorite Greek flavor.

71. *pastor agens*: the figure is of an accidental shot by a shepherd, which has taken effect without his knowledge. — *volatile*, *flying*.

75. *paratam*, emphatic: *already prepared*, so that he need seek no further for a city yet to be built.

77. *eadem*, *she, again*. — *labente die*, *at the close of day*, the usual time for the principal meal.

78. *demens*, *heedless*, since it would only inflame her unhappy passion.

79. *pendet ab ore*, *hangs on the lips*.

80. *lumen* . . . *premit*, *the moon in her turn hides her light*.

82. *stratis relictis*, *the couch* [in the banquet-hall] *which he has left*.

83. *absens*, *absentem*: a favorite collocation of words with the ancients, bringing the same or kindred words together.

84. *Ascanium*, who has now returned to his father in his proper shape. — *genitoris imagine*, *his likeness to his father*, lit., the image of his father in him.

85. *infandum amorem*, *her unspeakable love*. — *si possit*, *to try if she can*. For construction cf. i. 578 and note.

87. *portus*: notice that there is a division into two parts connected by *-ve*; the second part is again subdivided by *aut*.

88. *minae murorum*, *menacing walls*: a favorite Latin form of expression, making a quality more emphatic by embodying it in a noun.

89. *machina*, *engineering*: probably the crane or windlass that remains useless at the top of the unfinished wall. (See Fig. 91.)

90. *peste*, *plague* (the madness of love). — *teneri*, *possessed*.

91. **famam** = regard for her reputation, a common form of expression in Latin, where we with more exactness require two words instead of one. The Latin, with its small vocabulary and brevity of expression, often makes one word mean more than we do.

92. **adgreditur**, *accosts*: used of the one who begins the dialogue.

93. **vero**, *truly* (ironical). — **refertis**, *you carry off*: used of carrying away the prize won in battle.

96. **nec . . . fallit**, *and it does not escape me, either, that in fear of our walls you have held in suspicion*, etc. — **adeo** only gives emphasis to the whole.

Fig. 91.



98. **quo**, etc., *to what end with all this strife?* Many editions have **certamina tanta**. We must suppose an ellipsis of **tendis**, or some such word, taking the noun (**certamine**) as ablative of means.

100. **exercemus**, *maintain*; see § 269, f; G. 268.

101. **traxit . . . furorem** = *has caught the madness* (and feels it) *throughout her frame*.

102. **communem** (§ 186, c; G. 324; H. 438, 2), *in common*, i.e. with joint authority. — **auspiciis**: from the power possessed only by the highest magistrates of taking the auspices, this word comes to mean authority.

103. **liceat**, sc. **ei**, i.e. Dido. — **marito** (§ 227; G. 345; H. 385, i.).

104. **dotalet Tyrlos**, *the Tyrians as her dower*: i.e. the portion brought by the wife to her husband (*dos*), not the marriage-portion settled upon the wife, as among northern nations (Tac. Germ. 18). The gift is

here supposed to be given to Venus, as if she too, as the mother of Æneas, were to be made a tutelar deity of Carthage.

105. **enim**, giving the reason for her answering deceitfully, i.e. she matches craft with craft. — **simulata mente**, with deceitful purpose.

106. **averteret** (§ 317, b; G. 585; H. 497, ii.), *turn aside*. The name of the place from which is not expressed.

107. **quils . . . abnuat**, *who so foolish as to refuse?* (§ 268; G. 251; H. 486, ii.).

109. **si . . . sequatur**: the conclusion is contained in **quils talia**, etc., which is equivalent to a statement that Venus would assent in case, etc. — **quod memoras**, *which you suggest*; for mood see § 340, head-note; G. 631, R.²; H. 529, ii. N.¹

110. **sed . . . feror**, *but I am led by the fates, uncertain whether*, i.e. I have no will of my own, and it may be that this course is not fated. — **si . . . velit** (§ 334, f; G. 462²).

111. **Tyrils**, etc., see i. 732.

114. **exceptit**, lit., *took her up*, i.e. *answered*.

116. **conferi** (**conficilo**), *be established* (§ 142, c, end; H. 297, iii. 2).

117. **venatum** (§ 302; G. 436; H. 546).

119. **Titan**: the name of the old nature-divinities displaced by the gods of Olympus, applied very appropriately afterwards, to the sun-god especially. — **retexerit**, *shall disclose*; compare **reclusis**, v. 63.

120. **his**, dat. after **infundam**, *I will pour on them*. — **grandine** (abl. abs.).

121. **dum trepidant alae**, *while the bands* [of huntsmen] *hurry hither and thither*: the **alae** are properly the outriders or "beaters" who drive the game towards the grand **battue**, as cavalry (the usual meaning of the word) serve as skirmishers in battle. — **indagine**, *closing-up*, the process by which the game are hemmed in at the skirts of the wood (from **indu**, old form of **in** and **ago**).

123. **teguntur**, *will be wrapped or hidden*.

125. **si mihi certa**, i.e. if I can rely on it.

126. This line is supposed to be wrongly inserted here from Book i.

127. **hic hymenaeus erit**, *here shall be their marriage-rite*. Conington gives **Hymenaeus**, the god of wedlock; the presence of Juno, Venus, and Hymen being supposed needful to make the marriage perfect. — **non adversata**, *not objecting*.

128. **dolls . . . repertis** (abl. abs.), *smiled at her transparent craft*.

130. **portis** (abl. of separation). — **iubare exorto** (abl. abs.), *when the sunbeams rose*.

131. **rara**, i.e. with large meshes. (See Figs. 11 and 12, p. 24.)

132. *Massylli*, i.e. her African attendants. — *odora canum vis* = the keen-scented pack of hounds.

133. *thalamo cunctantem*, delaying in her chamber. — *limina*, the palace door. The picture is that of a distinguished Roman whose clients and friends await him at the door to escort him to the forum.

135. *sonipes* = the prancing steed.

137. *chlamydem* (Gr. acc.): the *chlamys* was a round cape, fastened by a clasp over the shoulder. (See Fig. 48, p. 89.) — *circumdada*, with a Tyrian cloak surrounded by an embroidered border.

138. *nodantur in aurum* = are gathered into a knot with gold.

139. *fibula*: apparently a gold buckle to her girdle, though no such appears in works of art.

142. *agmina iungit*, brings the bands together, i.e. his own with the other.

Fig. 92.



143. *qualls* . . . *Apollo*, like *Apollo*, when he quits the wintry Lycia, etc. Many tales spoke of the journeyings of Apollo, which may have reference to the abode of the summer and winter sun, though the description is purely fanciful and pictorial. One of his abiding-places was among the Hyperboreans of the distant north.

144. *maternam*, see iii. 75, and note.

145. *instaurat*, repeats after interruption.

146. *fremunt*, make a confused noise. — *pecti*, stained with paint, like the ancient Britons. The *Agathyrsi* are an Hyperborean people.

147. *moll* . . . *figens*, shaping his loose locks, he confines them with the soft garland. — *fluentem*: the god is represented with long hair.

149. *segnior*, less briskly.

150. *tantum decus*, an equal glory (with Apollo).

152. *delectae*, driven down.

154. *transmittunt* (sc. *se*) *campos* (§ 239, *b*; G. 330, R.¹; H. 372), course the open fields.

157. *equo* (§ 254, *b*; G. 407; H. 420). (For two ancient hunting-scenes see Figs. 92 and 93.)

158. **pecora**, *domestic flocks* (as he calls them).

159. **fulvum**, a mere ornamental epithet. In French, wild animals are called by the general name *bêtes fauves* (*fulvæ*).

164. **tecta**, *shelter*. — **amnes**, *broad rivers*, a descriptive exaggeration: the word is properly applied to navigable streams.

166. **pronuba**, marriage-goddess (a regular epithet of Juno; cf. note v. 59): but the title is also given to a matron who conducts the bride to the bridal chamber, which function Juno performs here. The special function of Tellus is unknown. The imagery is of ambiguous tokens of marriage: lightnings represent the torches, and the sounds of the tempest the shouts, while the gods of earth and air attend the ceremony.

167. **dant signum**, apparently as *auspices nuptiarum*. Originally the omens were taken at a wedding, and in later times persons attended as *auspices*, using probably some set form of words, though no omens

Fig. 93.



were actually taken. Here Tellus and Juno seem to be conceived as *auspices*, and to give the signal for the marriage to proceed. At the same time the ceremonies which belong to each of them (the phenomena of the air and the effects of the storm on the earth) are added, in chiasmic order. — **conscius**, *a witness*.

168. **conubilis**, dative (§ 234; H. 400). — **ulularunt**: referring to the festive cries or song which accompanied the marriage procession, but doubtless here implying also an evil omen. — **summo vertice**, i.e. of the trees. As **ignes** refers to the lightning, so **ulularunt** appears to represent the roaring of the wind in the tree-tops. Some ceremonies of a Roman marriage are represented in Fig. 94.

169. **primus** (§ 191; G. 324, R.²; H. 448).

170. **specie**, *by appearances*.

171. **nec iam . . . amorem**, *she no longer broods over a secret love*: **meditari** is to dwell upon repeatedly in thought.

172. **praetexit**, *throws a veil over*.

173. **Fama**: compare the description of the House of Fame, Ovid, Met. xii. 39–63.

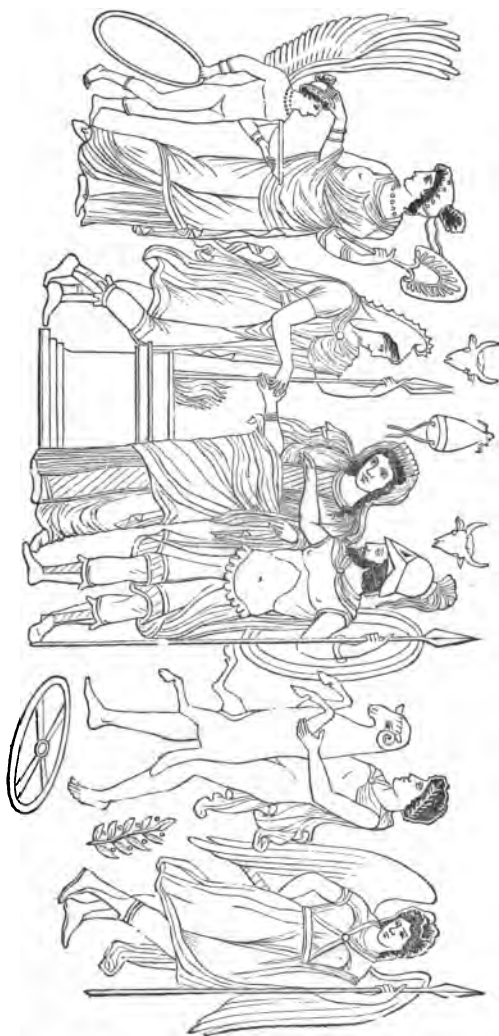


Fig. 94.

176. **primo**, at first.

177. **parva**, etc., cf. Il. iv. 442; Bry. 559.

178. **ira deorum** (objective genitive), *in wrath at the gods*. The Titans who scaled Olympus were sons of Earth; and when they were cast down to Tartarus, Earth in anger produced the new brood of Giants. Cœus was of the former brood, Enceladus of the latter.

182. **subter**, *beneath* (adverb): apparently every feather has an eye (like those of Argus, set in the peacock's tail).

185. **stridens**, *whizzing* from the swiftness of her flight. The reference is perhaps to the buzz of rumor.

186. **luce**, *in the daylight*. — **custos**, *keeping watch*. — **territat**, i.e. by the consciousness that she is watching them.

188. **tam**, *as often*. — **ficti** (§ 218, b; G. 374; H. 399, ii.). — **pravi**, *perverted*.

190. **facta**, etc., *truth and falsehood*.

192. **dignetur** (ind. disc.). — **iungere** (§ 271; G. 424; H. 533).

193. **hiemem . . . quam longa fovere**, *are making the whole winter long a time of wantonness*. To fondle or pamper the winter is a poetic way of saying to pass the winter in pampering. In fact, the winter is interrupted by the divine message (v. 222). — **quam longa** (sc. **tam longam**), *as long as it lasts*.

195. **foeda**, *baleful*.

196. **Iarban**, a king of Libya and suitor of Dido; see v. 213.

198. **Hammone**, "Jupiter Ammon," the great god of Thebes in Egypt. (See Fig. 95.) Iarbas is here represented as having extended his worship into Libya. — **Garamantide** = *Libyan*, so called from a nation in the vicinity.

Fig. 95.



200. **vigilem ignem**: a fire never suffered to go out was kept on the altar of Ammon.

201. **excubias** (appos. with **ignem**): the fires are poetically called *watchmen* of the temple.

202. **solum, limina**, perhaps nominative, but by some taken in the same construction as **ignem**. In either case the whole is to indicate

frequent sacrifices (**pingue**) and festivals (**sertis**).

203. **animi**, probably originally a locative: see § 218, c, R.; G. 374, R.²; H. 399, iii.

204. **inter numina** = *in the very presence of the gods*, i.e. with their visible forms (statues) about him.

206. **nunc**, opposed to the doubt he raises in *v.* 208 that their sacrifices are idle. — **pietis epulata toris**, *banqueting on embroidered couches*, a general expression for Moorish pomp and luxury.

208. **an te . . . horremus**, *is it in vain we stand in awe of thee?* The alternative is either that Jupiter does not see what is going on, or that he cares not for mortal affairs at all, otherwise he would not permit it; in the latter case the fear of the gods is idle.

209. **caeci**, i.e. do thy lightnings strike blindly? So **inania**, *unmeaning*. These phenomena were commonly regarded as the avenging action of Jupiter.

210. **miscent**, *raise*. The word means to produce any confused effect; here used of the wild thunder.

212. **pretio**, i.e. on land she had purchased, not taken by force; hence her conduct is the more arrogant. — **litus**, i.e. territory by the sea.

213. **locl leges**, *authority over the region*.

214. **dominum**, *as her lord*: said scornfully.

215. **ille Paris**: both as vain and luxurious, and as the successful suitor of another's wife. — **semiviro**, *unmanly*, a later epithet of Phrygians (partly on account of their dress, cf. ix. 616), but not properly of the Trojans of the heroic age.

216. **mitra**, a Phrygian cap, having lapels which covered ears and chin. (See Fig. 86, p. 172, and Fig. 96.)

— **madentem**, *moist with perfumes*.

217. **subnexus**, *tied under the chin*. Anything worn on the head, except for defence in battle, was a mark of effeminacy. The Emperor Hadrian "marched on foot and bare-headed over the snows of Caledonia and the sultry plains of Upper Egypt" (Gibbon). — **rapto**, *the spoil*, i.e. her and her kingdom.

218. **quippe**, *while we, forsooth* (with sarcasm). — **famam**, *story*, i.e. belief that the gods help mankind; compare note to *v.* 208. That is, we worship thee as a righteous divinity.

219. **aras tenentem**, cf. "holding the horns of the altar," as appealing for protection or revenge.

Fig. 96.



222. **Mercurium** (cf. Od. v. 28-42): *Mercury*, the Italian god of merchandise (*merx*), was identified because of this function with the Grecian *Hermes*, the proper messenger of the gods, protector of heralds, and divinity of persuasion and intercourse between man and man. — **talia mandat**, gives him these commands.

223. **voca**, in a slightly different sense from **vocatīs** (iii. 253): Mercury summons the winds as a god, Æneas implores them as a mortal.

225. **exspectat**, lingers. — **non respicit**, etc., has no regard to the cities assigned him.

226. **celeris per auras**, i.e. swiftly through the air. The idea is something like "on the wings of the wind."

227. **non . . . promissit**, not like this did his beautiful mother promise him to be.

228. **ideoque**, or for this end. — **his**: Æneas was rescued by Venus from Diomed (Il. v. 311-317; Bry. 378), and from the flames of Troy (Æn. ii. 589-633).

229. **sed fore**, but [promised] that he should be one who should govern Italy, big with [the future destinies of] empire, and resounding with the din of war: including in her promise the warlike story of after ages, as implied in v. 231. — **regeret** (subj. of purpose, cf. note to Ecl. iv. 33).

233. **molitur laborem**, attempts the task. — **laude** (§ 245; G. 419; H. 435, N.²).

235. **spe**: notice the hiatus at the cæsura. — **inimica**, hostile, in anticipation of later history.

237. **naviget**: i.e. this one word of command contains the whole (**summa**, noun). — **haec, hic**, this; referring to the command preceding, but agreeing as usual with the predicate. — **nostrī**: we should expect **noster**, as the genitive is subjective; but perhaps Virgil uses the form merely because it is less common.

242. **virgam**, the rod (**caduceus**) twined with two serpents, familiar on account of Mercury's functions as the emblem of commerce, but properly the herald's staff, and used by Mercury as *ψυχόκουπός* in the manner described here. (See Fig. 97.) For the whole description compare Od. v. 43; Bry. 55.

244. **resignat**, seals fast. [**re** in composition has two exactly opposite meanings. With **signo** it almost, if not always, means to *undo* the action of the verb. Hence many commentators take it here in that sense. As this however does not give a satisfactory meaning to the passage, it seems better to take it in the intensive sense which is common (along with the other) in **relego**, **recludo**, **revincio**, **repagula** (**repag-** as in **pango**), **refixo**, **redimio**, **recingo**. This word **resigno**

is also used in the sense of **rescribo**, which shows that *undoing* was not the only meaning. In this view **hac animas . . . mittit** expresses the powers of the rod in the world below; the remainder, its powers on the earth.] — **morte** (abl. of manner).

245. **illa fretus** = *with this aid* (§ 254, *b*; G. 373, R.¹; H. 425, ii. N.): here begins the narrative again. — **agit**, *sets in motion*. — **tranat** (**transno**, hence taking the accusative).

247. **Atlantis duri**, *of much-enduring Atlas*. There is a special fitness in this, as Maia, Mercury's mother, was the daughter of Atlas. This mountain, the limit of the world to the ancients, on which the heaven was supposed to rest, was made a mystical demigod with human attributes.

248. **cinctum . . . caput**, *whose pine-grown head is ever girt with black clouds*.

Fig. 97.



251. **senis**, *the ancient one*: not merely the momentary personification of a mountain, but a mountain which was at the same time, by a long-established conception, a demigod.

252. **paribus nitens alis**, *poised on even wing*, like a sailing bird (§ 254, *b*; G. 403, R.³; H. 425, ii.). — **Cyllenius**, so called from a mountain in Arcadia; see viii. 139.

253. **praeceps ad aquas**, i.e. swoops down perpendicularly.

257. **litus . . . secabat**, i.e. skimming near the water: in his flight he cut between the sandy shore and the stormy deep.

258. **avo**, see note, *v.* 247.

260. **novantem**, i.e. planting new structures, to take the place of the *magalia*.

261. **stellatus iaspide**, *set with jaspers* (like stars), on the hilt.

262. **laena**, a thick woollen cloak, much used under the empire instead of the *toga*, and of a "warm" purple (**ardebat murice**). The whole description is here apparently a mark of luxury. — **ardebat**, *blazed*.

264. **discreverat**, *had broidered*; separated the thread of the warp, with different color, gold-thread on purple.

265. **invadit**, *attacks* (like **aggreditur**, but stronger). — **altae**, a hint at the future grandeur and hostility of Carthage.

266. **uxorius**, *devoted to your bride*.

269. **torquet**, etc., *whirls* sky and earth, i.e. guides their revolution.

271. **struls** = *aim at*, but with special reference to the city he is building. — **teris otia**, *waste your time*; lit., wear away idleness, i.e. making the time idle instead of laborious, and thus wearing it away.

273. **nec super**, etc., see v. 233.

274. **spes Iuli** (obj. gen.), i.e. the hope connected with Iulus as your heir. The name, in this connection, seems particularly to point to the Julian house: **Ascanium**, as the son; **Iuli**, as the heir.

277. **medio sermone**, *abruptly*.

279. **amens**, *bewildered*.

283. **quid agat**, a sort of indir. discourse: *what shall he do?* His words would be **quid agam**. — **ambire**, *approach* (indirectly), with the special view of propitiating.

285. **dividit**, *turns in various ways*.

286. **rapit**, *hurries*; **versat** (intens.), *turns rapidly*.

287. **alternanti**, *vacillating* (whether to inform Dido or not).

289. **aptent**, *cogant* (subj. of indir. disc. after the verb of ordering implied in **vocat**, directs them *to equip, to gather*, etc. (§ 331, R.²; G. 655; H. 523, iii.).

290. **arma**: perhaps for defence in case of interference; but not, necessarily, anything except the outfit of rigging, etc., for the voyage. — **rebus novandis**, dative (§ 299, b; G. 430; H. 542, ii.).

291. **optuma**, *best of women*; a mere epithet.

292. **nesciat** (ind. disc.). — **speret**, *expect*; used in a bad as well as a good sense. — **rumpi**, see § 330, f; G. 424, R.³

293. **temptaturum** (sc. *esse*), depending on the idea of saying implied in **vocat**. — **quae** (sc. *sint*), indirect question depending on the preceding.

294. **rebus**, *for the business*. — **dexter**, *skilful*, as in Eng. *dexterous*, etc.

295. **facessunt**, *make haste to do*.

297. **exceptit**, *caught*, i.e. a hint of.

298. **tuta** = *however safe*. — **eadem**, see v. 190. — **impia**, *cruel*.

300. **inops animi** = **amens**, genitive, not locative, as in *v.* 203; compare **compos mentis** (§ 218, *c*; G. 373; H. 399, 3).

301. **comnotis sacris**, at the shaking of the sacred emblems. The orgies of Bacchus were accompanied by the brandishing of the thyrsus, the

Fig. 98.



clashing of cymbals, and the carrying of the mystic cista containing sacred emblems, which was probably shaken. (See Figs. 98 and 99.)

302. **Thyiās** (dissyl.), the priestess of Bacchus, probably from *θία*, to rush headlong; possibly from *θύα*, the branch of juniper or fragment of cedar borne in the procession. — **trieterica** (Greek) **orgia**, *biennial festival of Bacchus* in Thebes, occurring, according to Greek and Roman modes of reckoning, every third year. Cithæron is the mountain-range south of Thebes, where the night-orgies took place. — **audito Baccho**, *hearing the cry of Bacchus*, i.e. *Evoë Bacche*, the customary cry.

Fig. 99.



304. **ultro**, *first*, i.e. before he has found heart to speak.

305. **dissimulare**, see note to **rumpl**, *v.* 292. — **sperasti**, etc., *did you even hope, faithless one, that you could hide so great a wrong, and steal silently from my shores?* (i.e. not only go, but conceal your going).

307. **data dextera** = *plighted faith* (i.e. the three points are love, honor, and pity).

309. **hiberno sidere**, under a wintry sky.

311. **quid**, tell me. — **si non**, i.e. if you had a place to go to instead of being a wanderer in search of lands. to settle in, even then you would wait for better weather; why not do so now when the case is much worse?

313. **peteretur**, etc. = *would you seek Troy in your fleet over the billowy deep?*

314. **mene fugis**, is it from me you fly? — **te . . . oro**, I pray you, by these tears, etc. In such appeals some words usually come between **per** and the words it governs.

315. **aliud . . . nihil**, i.e. nothing else but prayers and appeals to your pity and honor.

316. **conubia**, our union, in its civil aspect; **hymenaeos**, the formal rites of marriage not fully completed, however.

317. **quicquam meum**, anything in me.

318. **domus** (§ 221, a; G. 376; H. 406, i.).

320. **propter** (§ 263, N.; G. 414, R.³; H. 569, ii.). — **Libycae**, compare v. 203.

321. **infensi Tyrii**, i.e. my own people are indignant.

322. **qua sola**, etc., *that fame* (as a faithful widow) *by which alone I might have aspired to the skies.*

323. **cui**, to what? — **moribundam** (stronger than **morientem**), *in the agony of death.*

324. **hoc nomen**, i.e. of guest. It is said that this passage was recited by Virgil with peculiar pathos.

325. **quid moror**, why do I delay to die? — **an**, is it? (§ 211, b; G. 459).

326. **destruat**, see § 328; G. 574; H. 519, ii.

327. **si qua suboles**: many heroes of the ancient legends had children by their forsaken brides; and Dido, throughout, regards her own union with Æneas as a true marriage (compare v. 33).

328. **ante fugam**, still in the tone of reproach.

329. **tamen**, after all. The word always implies a preceding concession (although, etc.), even when there is none expressed. Here it is, "though I had you no longer." — **referret** (§ 342; G. 666; H. 497), *represent.*

330. **capta**, betrayed.

331. **monitis** (abl. of cause), modifying the whole idea. — **immota**, compare vv. 369, 370. — **equidem**, certainly.

332. **obnixus**, with a struggle. — **premebat**, i.e. he did not let it appear in his face nor words.

333. **te**, subject of **promeritam**, but put next to **ego** on account of

the fondness of the Latin for putting two pronouns together. — **quae plurima**, *all much as it is, which*.

335. **promeritam**, referring to *v.* 317. — **me** (§ 221, *c*; G. 376; H. 410, *iv.*).

337. **pro re**, as the case demands. — **abscondere fugam**, *to conceal my flight*, i.e. to escape secretly by stealth (**furto**).

338. **nec coniugis . . . taedas**, *nor have I ever made pretence of marriage*: strictly, *held out the marriage torch*, which was borne before the bridal pair. The two clauses **neque . . . nec** are a justification of his good faith. "I have concealed nothing, and failed in no promise."

339. **haec foedera**, i.e. the alliance of marriage.

340. **me**, emphatic from its position. — *For myself, if the fates*, etc. — **paterentur**, a general truth applying to his concerns generally (§ 308, *a*; G. 599, *R.*¹) — **meis . . . auspicis**, *by my own guidance*. The military commander-in-chief, and only he, had the right of taking the auspices; and what he did in the exercise of his own responsibility was said to be *suis auspiciis*, as opposed to an act done under the command of another. Hence the word comes to mean *authority*, as here.

341. **componere curas**, etc., *to lay my griefs to rest in my own way (sponte mea)*.

342. **primum**, i.e. that would be my first choice.

343. **colerem, manerent** (continued action in present time, see above *v.* 340), *I should be cherishing the dear relics of my kindred, and Priam's lofty halls would still remain*. — **posuissem** (momentary completed action), i.e. "I should not be here at all, but should have restored the city and now be there."

344. **recidiva**, etc., *with my own hand I should have founded a new Troy for her conquered sons*.

345. **sed nunc**, *but now* [as it is]. — **Gryneus, Lyciae**, names referring to Asiatic oracles of Apollo (at Gryneum and Patara), perhaps referred to in some legends of *Aeneas*. — **sortes**, properly the word for the Italian form of oracle, obtained by drawing from an urn a billet of wood with a verse upon it. (See Fig. 100.)

347. **hic**, *haec*, i.e. Italy: for gender, see note iii. 714.

348. **Phoenissam**, opposed to **Teucros**, as **Karthaginis** is to **Ausonia**.

349. **quae tandem invidia**, *pray why should you be jealous, that*, etc. — **considerere**, depending on **invidia est = invidetis**.

350. **et nos**, *we too*, i.e. as well as you.

351. **Anchisae**, compare *vi.* 694–696.

353. **turbida**, *anxious*, i.e. lest *Aeneas* should fail of his purpose.

354. **capitis**, etc. (obj. gen.), *the wrong done to that dear life*; supply **admonet** from preceding line.

355. **fatalibus**, *destined* (v. 82). For case see § 243, a; G. 389; H. 425, 2.

356. **nunc**, and now [not only these but] *even*, etc. — **interpres**, *spokesman, messenger*.

357. **utrumque**, i.e. both yours and mine: *I swear by both our lives*.

360. **incendere**, *to torment*.

Fig. 100.



362. **iamdudum tuetur**, *had long been eyeing askance*. The present here is used like the historical present instead of the imperfect, but is modified by the adverb, so that it is equal to the pluperfect in English upon the principle often cited.

364. **tactis** = *silently*, though the eyes are said poetically themselves to be silent.

365. **nec**, etc., i.e. all your pretended origin is false, such a heart could only come of a barbarian origin. — **cautibus** (locative ablative).

368. **quae . . . reservo** = *for what greater occasion do I keep my passion reserved?* i.e. why should I restrain myself?

369. **num**, etc.: Dido turns *Æneas'* self-command into a reproach. — **lumina**, i.e. did his glance waver so as to show any emotion? — **aman-tem** (§ 221, a).

371. **quæ quibus** (both interrog.), *what shall I say first, and what next?* — **iam iam nec**, *no longer now*.

372. **nec . . . oculis**, etc., i.e. the very gods are unjust. — **haec**, *my affairs*, as *hic* often refers to what belongs to the first person. — **aequis**, *impartial*.

373. **fides**: since a pledge has been broken by one whose life I saved under such circumstances, confidence can be secure nowhere.

376. **nunc** (emphatic), opposed to the time when she rescued him.

378. **horrida iussa**, *those frightful orders*: compare the expression with the emphasis *Æneas* lays in *v.* 356.

379. **scilicet**, etc. (iron.), *doubtless this is a task for the heavenly powers, a care to vex them in their repose*.

381. **sequere, pursue**. — **ventis, undas**, hinting at the perils which she hopes he may not escape.

382. **equidem, but**, i.e. go if you will, but I hope it will be your destruction.

383. **hausurum**: the figure is too harsh in English, "swallow your doom," i.e. *meet your just doom, drowning among the rocks*. — **Dido**, accusative object of **vocaturum**, i.e. in his remorse, seeing that his fate is a just punishment.

384. **atris ignibus**, *with smoky torches*, as the Furies are represented (*vii.* 456). — **sequar**, etc., i.e. living and dead I will pursue you. — **absens**, i.e. my memory shall haunt you like an avenging Fury.

386. **umbra adero**, *my ghost shall haunt you*.

387. **veniet fama**: the shades below were supposed to receive intelligence from earth through those newly dead.

388. **sermonem**: apparently the interview, not her own words merely, which seem to have come to a climax. — **auras**, i.e. the light, the free air of heaven.

390. **multa**: the word repeated can hardly be used in two senses. Hence it must mean "Preparing to say much, and at the same time hesitating to say it," both words being governed by **dicere**. — **metu**, i.e. of adding to her distress.

391. **susciplunt**: Dido apparently faints as she turns away, though Virgil leaves it unsaid.

392. **thalamo** (dat.), *into her chamber*. — **stratis** (§ 260, a; *G.* 413, R.¹).

393. **pius**: although this is a stock epithet, yet Virgil seems to have

purposely put it in here to remind us that Æneas is acting under divine direction, and to counteract our sympathy with the betrayed woman. — *dolentem* = *her grief*.

395. *gemens* (concessive, § 292; G. 670; H. 549, 2). — *animum labefactus*, *wavering in mind*.

397. *tum vero*, i.e. then more than ever. — *litore* (loc. abl.).

398. *deducunt*, the technical term; cf. v. 551, and note.

399. *frondentis remos*, [boughs for] *oars, still untrimmed*; cf. i. 552.

400. *studio* (abl. of cause), *in their eagerness*.

401. *migrantis cernas*, *you might discern them* (from a distance) *on their way*. In prose the verb would be imperfect (§ 311, a, R.; G. 252; H. 485, N.), but the present is used here just as the historical present is for past tenses.

403. *reponunt*, *lay away*; a common force of *re* in composition.

405. *calle angusto*, *on their narrow track*, as the manner of ants is.

407. *moras*, the fault put for the offenders. — *fervet*, *is alive*.

409. *fervēre*, an earlier form for *fervēre*; see § 134.

410. *arce ex summa*, *from the top of the citadel*, where her palace appears to be, as was Priam's. See ii. 438.

411. *misceri*, *disturbed*, filled confusedly.

412. *quid*, see § 240, a; G. 331, 2; H. 375.

414. *animos*, *her proud heart*.

415. *frustra moritura*, *doomed to die in vain*.

416. *properari* (impersonal).

418. *coronas*, as offerings to the gods.

419. *si*, etc. (= *siquidem*), *if* (i.e. since) *I have been able to look forward to this great sorrow, I shall also be able to endure it*.

420. *tamen*, etc., *yet* (though I can bear it), *do me this one favor*.

421. *solam*, i.e. more than all others.

422. *colere* (hist. inf.), [was wont] *to regard*.

423. *mollis aditus*, *the easy approaches*. — *tempora*, *moods*.

424. *hostem superbum*, *the haughty stranger*: the names for stranger, enemy, and guest easily shaded into one another. Of these, *guest* was probably the original meaning of this word. (See derivation in Lexicon.)

425. *non ego*, etc., i.e. I am not an enemy to be suspected. — *exscindere* (compare note to *rumpi*, v. 292).

426. *Aulide*, see note ii. 116. Aulis was the gathering-place of the Grecian fleet against Troy.

427. *nec . . . revelli*, *I have not disturbed the ashes or the shade of*

Anchises: an allusion to a story that Anchises' bones were taken from the tomb by Diomed, but afterwards restored to Æneas. The *Manes* would doubtless be disquieted at the violation of the sepulchre.

428. *cur neget* (i.e. since that is not so); *why then*, etc. ?

430. *expectet*, etc., compare *v.* 309: at least let him wait for calmer seas and favorable winds.

432. *pulchro*, *his beautiful*, with a sarcastic emphasis.

433. *tempus inane*, *mere time*, with, perhaps, the special idea of its being useless to him as well as to her. — *requiem*, etc., time for rest (hendiadys), i.e. time for her madness to subside.

434. *dum doceat*, *until my fortune may teach me, subdued* [as I shall then be], *how to suffer*.

436. *quam . . . remittam*. This line has been for centuries an insoluble riddle. The old sense, approved also by Ladewig, is more intelligible than any other. "*When he shall have granted the favor* (i.e. the short delay), *I will repay it many fold (cumulatam) by my death.*" Her death which she has already spoken of, *v.* 385, would be the best solution of the difficulty for Æneas, and so a boon; not that she thinks of suicide, but she expects to die of a broken heart. The *monte* of Ribbeck is almost ludicrous.

437. *talis*, acc. plur. — *fletus*, *tearful prayers*.

438. *fertque refertque*, *bears again and again*.

439. *tractabilis*, *yielding*.

440. *placidas*, *kindly*.

441. *robore* (abl. of quality).

443. *inter se*, *with each other* (§ 99, d).

444. *concusso* (abl. abs.).

449. *mens*, *his purpose* as opposed to his feelings (*pectus*). — *lacrimae . . . inanes*, *only idle tears are shed* (by Æneas). — *inanes*, because they are mere expressions of feeling and do not affect his action.

451. *convexa*, compare *strata viarum*, i. 422.

452. *quo magis peragat*, etc., *that she may the more surely fulfil her purpose and forsake life*. Observe the irregular sequence of tenses, which is allowed by the different relation of the clauses; cf. i. 298. The construction is that of purpose, by a poetic figure, as if it were the purpose of the fates, a construction which naturally allows the primary sequence, while the construction with *cum* (as in *imponeret*) never does.

456. *hoc visum*, etc., *this sight she tells to none*.

457. *templum*, *a shrine* (same root as *τέμνω*, *cut*, and used of any spot consecrated by special rites). It was for the adoration of the *manes* of Sychæus, a Roman custom of great antiquity.

459. *velleribus*, *bands of wool*. — *fasta*, such garlands were usual upon all solemn occasions.

462. *bubo*, here (only) feminine.

463. *queri*: compare Gray's *Elegy*, —

“The moping owl does to the moon complain.”

— *in fletum ducere*, *prolong her note to a wail*.

464. *praedicta*, i.e. old mysterious prophecies recurring to her mind at this time of anxiety.

465. *agit*, etc., dreams also appear to alarm her.

468. *Tyrios quaerere*, etc., *to seek the Tyrians* (i.e. her own people) *in vain in a deserted land*.

469. *Pentheus*, king of Thebes, who watched in concealment the mysteries of Bacchus, and was torn in pieces by the Bacchanals. In his madness, he is represented by Euripides as seeing all objects double. These scenes were familiar to the Romans on the stage, and were favorite subjects in works of art.

471. *scaenlis*, *on the stage*, in the “*Eumenides*” of Æschylus.

473. *in limine*, the regular seat of the Furies (compare vi. 279, 555, 574; vii. 343), that their victim may not escape. — *matrem*: as he had killed his mother Clytemnestra, she is supposed to appear to him as a Fury. It was by these avenging deities that the ancients represented the stings of a guilty conscience driving the guilty man insane.

474. *conceptit*, *became possessed by*.

475. *exigit*, *strictly weighs*; here, *considers*.

477. *spem* (§ 238, a) *fronte serenat*, *feigns calm hope* (properly, she expresses a hope by smoothing her brow).

479. *reddat* (purpose clause). — *solvat*, *set free*; cf. Ecl. viii. 64 et seq. — *eo*, *from him*, i.e. her love for him. — *me amantem*, *your love-lorn sister*.

481. *ultimus*, *remotest of lands*. — *Atlas*, see v. 246 and note.

482. *aptum*, in its proper sense of fitted, i.e. *studded*, as participle of the lost verb *apo*, whence *apiscor*.

483. *hinc*, *from there*, i.e. from that region.

484. *Hesperidum*, see Bulfinch's *Age of Fable*.

486. *mella*, *papaver*: honey and poppy-seeds were a favorite seasoning among the Romans, sprinkled on more solid food (*spargens*). The term *soporiferum* is merely descriptive of the plant: the honey-cake was probably not to put the dragon to sleep, but to gain control over him by feeding him with dainties. It is, however, the conventional diet of these creatures.

487. **solvere** (compare note to **rumpi**, *v.* 292), *deliver* from their griefs.
489. **sistere, vertere**, the ordinary feats of magic; see *vi.* 256; *Ecl.* viii. 99.
490. **nocturnos**, *by night*. — **movet**, disturb, i.e. *call forth*.
492. **testor**, etc., *I call the gods and thee to witness, that unwilling I assume these magic arts*. — **accingler** (old form of *infin.*, § 128, *e*⁴; *G.* 191, 2; *H.* 240, 6): the figure is from the girding on of arms. — **artes**, see § 240, *c*, *N*.
494. **sub auras**, i.e. in the open interior court; compare *ii.* 512. — **pyram erige**: compare *vi.* 214–231; *Ecl.* vii. 91, note.
496. **impus**, perhaps alluding to his usual epithet **pius**.
498. **luvat**, *it is my pleasure*. — **abolere**, cf. *Ecl.* viii.
500. **tamen**, though her sister's request and her pallor might make her suspicious. — **funera**, see § 225, *d*; *G.* 384; *H.* 386, 1.
501. **mente** (locative abl.) **conciplt**, *can she imagine* (cf. **animo concipere**, with the same meaning).
502. **morte**, *at the death* (temporal ablative).
503. **lussa**, *the things bidden*.
504. **pyra erecta**, etc., *when she (Anna) had built a funeral-pile, in the inmost space, in the open air, heaped high (ingenti) with pine wood and cloven ilex*. — **penetrall**, etc., i.e. in the inner court; cf. *ii.* 512.
505. **taedlis**, i.e. pitchy pine, such as was used for torches (abl. of means).
506. **intendit**, *wreathes*. For all these ceremonies, compare notes to *Ecl.* viii. No suspicions are excited, because the rites were common.
507. **super** (adverb). — **exuvias**, cf. **abolere**, *v.* 497. By destroying in this ceremonial manner every relic of the false lover, it was supposed that the unhappy love would be eradicated.
508. **effigiem**: apparently the effigy of *Aeneas* is to be burned on the pile. She is well aware (**haud ignara**) herself of her purpose, but she conceals it.
509. **crines effusa**: disheveled hair is especially associated with magic rites; compare *Ovid, Met.*, vii. 183.
510. **ter**, compare *Ecl.* viii. 73, and *Ovid* above cited. — **centum**, only a vague exaggeration, but three hundred and six hundred are often used vaguely in Latin like our thousand. — **tonat**, *calls aloud*. — **deos** (cognate acc.). — **Erebum**, etc.: these gods of the lower world are especially associated with magic rites.
511. **tergeminam**, etc., i.e. *Diana (Artemis)* among the immortals, *Luna (the Moon)* as known to the dwellers on earth, and *Hecate* as goddess of the lower world, and an especial patroness of magic (see note,

vi. 35). She was sometimes represented with three corresponding forms. — **ora** (in appos. with **Hecaten**).

512. **sparserat**, the lustration was practised with almost all sacred rites. — **Averni**, see note, vi. 117, 229. The water here used is spurious (**simulatos**).

513. **aënis**: these details all had a magic significance. In the present instance the bronze was a relic of earlier times when this was the common metal.

514. **pubentes**, *downy*, or *luxuriant*. — **nigri veneni**: the association of dark color with poison is old and quite natural.

515. **equi de fronte**: "There grows on the forehead of the horse a love-charm, called *hippomanes*, of a dark color, the size of a fig (*carica*), which, immediately after the birth of the foal, is devoured by the mother, or else she does not suckle her foal." Plin. N. H., viii. 165.

516. **amor**, usually translated *love-charm*.

517. **ipsa**, opposed to the priestess. — **mola**, etc. (§ 248; H. 419) = *sprinkling the bruised grain with holy hands* (i.e. ceremonially pure).

518. **unum pedem**: certain rites were performed with one foot bare (cf. Ovid cited above). — **reclincta**, *ungirded*; the loose garments were associated with magic rites. This costume doubtless appears in works of art, but no representation was accessible.

519. **conscia**, an allusion to astrology; of course if the stars revealed the fates they must be supposed to know them.

520. **si quod numen**, etc., *whatsoever deity* (§ 305, d; G. 628) *has in charge those who love with unrequited love* (**non aequo foedere**). — **curae** (§ 233; G. 350; H. 390).

523. **saeva**, *raging*. — **quelerant** (§ 128, a; G. 151, 1; H. 235), *had come to rest*.

525. **pictae**, *many-colored*.

526. **quaeque**, *both those which dwell*, etc. — **dumis** (abl. of manner).

528. This line is doubted by many editors. If it is rejected, **tacent** must be supplied from *v.* 525.

529. **animi**, see § 218, c, R.; G. 374, R.²; H. 399, 3, and cf. *v.* 203. — **Phoenissa**: the verb is not strictly any one of the preceding, but these are all fused into one general idea of rest, to which **non** belongs (not to **infelix**). It is better not to supply this verb in translation.

530. **solvitur in somnos**, *is relaxed in sleep*. — **oculis** (locative ablative). — **noctem**, i.e. the influence of night.

532. **fluctuat**, *she vacillates*, i.e. her love and wrath alternate in her mind in an ebbing and flowing tide. The change of subject, though unnatural in prose, is not uncommon in poetry.

533. **sic adeo insistit**, *in this state she pauses.*

534. **en quid ago?** *ah! what am I doing?* i.e. why am I trying to find a way of escape? — **inrisa**, *mocked and derided*, i.e. by Æneas, who had cast her off.

535. **Nomadum**, a general term for the barbarous tribes.

536. **quos sim dedignata**, *whom I have disdained* (subj. of characteristic, § 320, e; G. 637; H. 503, i.).

537. **ultima . . . sequar**, i.e. shall I humble myself to the most degrading exactions of the Trojans in order to be allowed to accompany them? The verb is used in a slightly different sense with the two objects.

538. **quiane . . . levatos**, *shall I do so because they are glad of the relief they had by my help?* i.e. can I appeal to their gratitude? The **ne** really belongs to an omitted **sequar**.

540. **fac velle**, *suppose I should wish it.*

542. **sentis** = *have experienced.*

543. **sola**, i.e. shall I go alone with merely my crew, who would gladly undertake the voyage, rejoicing in the adventures of the sea?

545. **inferar**, i.e. to follow him to Italy with my people, who, unlike the sailors, would dread the perils of the deep.

546. **agam pelago**, *force upon the sea.*

547. **quin**, *nay rather.*

548. **prima**: i.e. she is the real author of Dido's misery.

549. **oneras** (hist. present).

550. **non licuit** = *why was it not*, etc.

551. **more ferae**, i.e. the life of a wild creature, solitary in the woods: so of Camilla (xi. 568). A Greek term for unmarried is *ἀδμής*, "untamed." Some wild animals, the ancients thought — as the lynx — after the death of one mate never take another; but Virgil probably had in mind merely the free life of an unmarried woman. — **curas**, i.e. of love, cf. v. 5.

552. **Sychæo**: this may be taken as an adjective, or in a sort of appos. with **clneri**. Some editors put the comma after **clneri**, and some have the gen. **Sychæi**. — **servata**, in the same construction as v. 550 = *why was it not*, etc. The whole speech well represents by its incoherency the state of mind of Dido.

553. **tantos**, *such wild.*

554. **certus eundi**, *determined to go*, see § 298; G. 429; H. 542, i.

555. **carpebat**, *was catching* (i.e. moments of slumber).

556. **eodem**, as in v/ 265.

559. **iuventa** (abl. of manner).

560. **sub**, *just at*. — **casu**, *emergency.*

561. **deinde**, *next.*

564. *certa mori*, bent on death, and accordingly reckless; compare *certus eundl*, with no difference of meaning (§ 273, d; G. 429, R.⁴; H. 533, 3). — *vario*, changing; cf. v. 532.

565. *non fugis*, will you not fly? see § 276, c; G. 268.

566. *iam*, presently. — *trabibus*, i.e. the Carthaginian fleet.

568. *attigerit*, see § 307, c.

569. *varium*, see § 189, c; G. 202, R.⁴; H. 438, 4.

571. *subitis umbris*, the sudden apparition.

572. *fatigat*, chides.

573. *vigilate*, waken (lit., be awake).

574. *solvite*, unfurl.

576. *sancte deorum*, holy deity (§ 216, b; G. 371, R.¹).

578. *sidera . . . feras*, grant us propitious stars (weather).

582. *litora deseruere*, i.e. and now they have left the shore, taking a new point of view to indicate the haste of the action.

587. *aequatis*, even, i.e. right before the wind.

590. *abscissa*, plucking. — *flaventes comas* (cf. *collecta*, i. 320 and note), golden locks, the color universally ascribed to heroic persons.

591. *advena*, an adventurer. — *inluserit*, i.e. laugh my power to scorn; the fut. perf. looks forward to the completion of the act, as if she said "shall he succeed in doing so?"

592. *non arma expedient*, will not my men bring forth their weapons?

593. *navalibus*, from the dockyards. (A peculiar abruptness is given by the pause at the end of the fifth foot: notice also the rapid and hurried movement of the following verse.)

594. *flammas*, torches. — *vela*: the reading *tela* seems forced.

595. *mentem*, i.e. her purpose of death.

596. *nunc*, emphatic: *unhappy Dido! is it now first that your wrong-doing* [to Sychæus] *comes home to you?*

597. *tum decuit*, emphatic: *then it ought*. — *cum . . . dabas* (§ 277, c), *when you offered him the sceptre* = before you put the power in his hand. — *en dextra*, i.e. the right hand given in making a pledge, as with us; spoken with scorn, i.e. this then is the honor of this most pious hero. For the confusion of moods and tenses in the whole of this passage see A. & G. Gr., chap. 4, note.

598. *quem aiunt* (i.e. *elus quem*), *of him who, they say, carries with him his country's gods*.

600. *non potui . . . divellere*, *could I not have torn?* (§ 288, a; H. 537, 1). — *abreptum* (§ 292, R.; G. 667, R.¹; H. 549, 5).

602. *epulandum* (§ 294, d; G. 431; H. 544, N.²), see the story of Thyestes.

603. **fuerat**, *might have been* (§ 308, c; G. 246, R.²); **fulsset**, *suppose it had* (§ 266, c; G. 257).

604. **quem metui**, i.e. why did I not do it? — **faces**, i.e. set the ships on fire. The Romans drew their ships on land and fortified them. — **tulisse**, *I ought to have*, etc. (§ 266, e; G. 266, R.³).

605. **foros**, *the gangways*.

606. **extinxem**, for **extinxissem** (§ 128, b; G. 191, 5; H. 235, 3).

607. **opera omnia terrarum**, *all deeds of mortals*.

608. **interpres . . . et conscia**, *conscious witness*; properly agent, or even cause, as the goddess of marriage.

609. **trivis**, see note, Ecl. iii. 26. — **ululata**, *invoked with shrieks*.

610. **Dirae**, see v. 473. — **di**, the special or tutelary divinity, but why more than one is not clear. Perhaps it was conceived as twofold: hence the expression *Manes*, and the custom of erecting two altars to the shade (cf. iii. 63). The idea of divinities in pairs was a common Roman notion.

611. **accipite**, *hear as often*. — **haec**, *these my words*. — **meritum**, *as I have deserved* (agreeing with **numen**). There is underlying these curses the idea of the second sight of a person about to die. — **malis advertite numen**, *turn your power to (avenge) my wrongs*.

612. **audite**, *grant*.

614. **hic terminus haeret**, *this end (of his wanderings) remains secure*.

615–620. **at**, *at least*. These are the ominous lines which were opened by Charles I., when he consulted the *Sortes Vergilianae* at Oxford. It will be noticed that they are so worded, that they do not prevent the expedition of Æneas from being one of final glory and success. The curses are literally fulfilled in the later fortunes of Æneas (see the later books of the *Æneid*), including his reign of only three years, and the loss of his body, which was swept away by the Numicius, or at least was not found after the battle in which he perished.

616. **extorris (ex-terra)**, an exile. — **finibus** (abl. of separation).

619. **optata**, *longed-for*, a general epithet of light. As we might say in English, “the boon of light.”

622–629. **tum vos . . . nepotes**: an imprecation prophetic of the Punic wars; which, strictly fulfilled, made the greatest struggle, but also the proudest military glory of Rome.

623. **exercete**, *pursue*.

625. **exoriarē . . . ultor**, *arise thou (unknown) avenger!* — **all-quis**, because no one person is supposed to be meant. No Roman, however, could hear it without thinking of Hannibal (cf. Livy, xxi. 1, 1, 3).

626. **qui sequere**, *to pursue* (§ 317; G. 637; H. 497, i.).

627. **nunc olim**, *now or hereafter*.

629. *ipsique nepotesque*, i.e. may the warfare begin at once, and not cease. Notice that *-que* is cut off before the next verse (synapheia).

631. *quam primum*, on the instant. — *abrumpere*, to destroy. — *lucem*, life.

633. *namque*, etc., for her own the dark tomb (cinis) held in her native land.

634. *mihi huc siste*, bring hither to me, lit. set (cause to stand) before me.

635. *corpus . . . spargere*, to sprinkle her body for lustration with running water, a very ancient rite. — *properet*, see § 331, R.²; G. 655; H. 523, iii.

636. *pecudes*, the black sheep, sacrificed to Pluto (*Iovi Stygio*). The rite for which she is ostensibly preparing is a mock funeral, in which the *effigies* of Æneas and his *exuviae* are to be burned on the pile; see v. 496. — *monstrata*, appointed.

637. *sic veniat*, i.e. after having made such preparations.

638. *paravi*, see vv. 504–508.

640. *capitis* = *person*: she speaks of the funeral pyre of the faithless Trojan, disguising the fact that it is her own.

641. *anlli*, i.e. bustling.

642. *coeptis immanibus*, her horrid purpose, lit., that which she has begun (abl. of cause). — *effera*, maddened.

643. *trementis* (accusative).

645. *inrumpit*: she rushes down from the tower (v. 586), where she has been hitherto, into the inner open court.

647. *quaesitum munus*, a gift sought for no such service: probably an ornamental sword or dagger given her by Æneas; though this seems to contradict v. 507.

648. *hic*, hereupon.

649. *mente*, thought.

650. *que . . . que*, correlative.

651. *dulces exuviae*, etc., dear relics while fate and the god allowed.

652. *exsolvit*, i.e. by my death.

654. *magna*, i.e. I shall go a famous woman.

656. *ulta virum*, etc., i.e. she has avenged her husband by carrying away her brother's money and people. — *recepit*, inflicted the due (re-) punishment; see note to ii. 103.

657. *felix*, a verb *fulssem* is implied, the apodosis of *tetigissent*, but compare note to iii. 426. — *tantum*, only, lit., so much and no more.

660. *sic, sic iuvat ire*, thus, thus, I joy to go (as she speaks these words, she is supposed to stab herself twice): the words imply that though unavenged, still even thus she joys to go.

661. **hunc ignem**, the blaze of the pile which is about to be kindled.
 — **hauriat**, let him drink in.
 663. **ferro** (ablative of instrument).
 664. **comites**, her attendants (cf. v. 391).
 665. **sparsas**, blood-stained.
 666. **concussam**, startled. — **bacchatur**, runs wildly. (Fig. 101.)

Fig. 101.



669. **ruat**, were falling in ruins; see § 312, R.; G. 604; H. 513, ii.
 671. **culmina** = lofty abodes.
 672. **trepido cursu**, running wildly (abl. of manner).
 675. **hoc illud**, i.e. was this the thing you meant?
 676. **hoc rogos**, etc., is this what the funeral pile, etc., were preparing for me? — **iste**, i.e. that you ordered me to build.
 677. **quid**, etc., i.e. shall I complain that you did not let me die with you, or that you made me instrumental in your death?
 678. **vocasses**, you should have called me (§ 266, c; G. 266, R.³).
 680. **struxi**, with these hands did I build it (the pyre)? — **vocavi voce**, with my voice did I call?
 681. **sic**, i.e. as I have been. — **te posita**, when you were laid out (in death).
 683. **date . . . abluam**, let me wash her wounds in water (object clause without **ut**). The reading of Heyne makes the sense "Bring water for her wounds, I will," etc.
 685. **ore legam**, a customary office of affection, like closing the eyes of the dying. See Cic. Verr. v. 118. — **evaserat**, etc., as she spoke she had already mounted.

686. **semianimem** : the first **i** is read like **y** (§ 347, *c*; G. 717; H. 608, iii. N.²).

687. **siccabat** (§ 277, *c*; G. 224; H. 469, 1), *tried to stanch*.

689. **stridit**, *gurgles*.

690. **cubito** (§ 254, *b*; G. 403, R.³; H. 425, 1, N.). — **adnixa**, *leaning*. — **levavit**, *supported*.

691. **toro**, dative, or possibly loc. ablative; cf. **humī**, v. 481.

692. **quaesivit lucem** : the ancients were strongly impressed with the thought that the last act of the dying was to gaze upon the light. — **reperta**, sc. **luce** (ablative absolute).

693. **longum**, *prolonged*.

694. **Irim** : Iris was the messenger of Juno; but the thread of life was usually supposed to be cut (for women) by Proserpine (v. 698).

695. **quæ . . . resolveret**, *to disengage the struggling spirit and the close-locked limbs* (subj. of purpose).

696. **fato**, i.e. by natural death; **merita morte**, i.e. by death incurred by her own guilt.

698. **crinem** : as a few hairs were plucked from the head of the victim before sacrifice, so the "fatal lock" must be cut from the crown (**ver-tice**) before death; cf. **sacrum**, v. 703.

700. **crocels**, of course, the rainbow, the pathway of the goddess.

701. **mille colores**, i.e. the actual rainbow, which in Homer is not an attribute of Iris the divine messenger, though called by the same name. — **trahens**, *drawing out* the long line of color. — **sole**, see § 255, *a*; G. 408; H. 431.

702. **hunc** (sc. **crinem**). — **sacrum**, predicate.

704. **una**, *at the same time*.

705. **in ventos** : the breath was naturally identified with the life or soul; cf. **animus**, **anima**, **exanimis**, etc.

Book V.

THE funeral games in this book make an agreeable interlude in the more serious action of the poem. Many of the incidents of these games are taken directly from the account of the funeral games of Patroclus in the twenty-third book of the *Iliad*. The contest of ships, however, and the equestrian exhibition, are features wholly original. The incident of the burning of the fleet, variously told, was part of the old Trojan legend.

1. **interea**, i.e. during the time of Dido's death. — **medium iter**, i.e. he is well on his way; compare **aequor medium**, iii. 664.

2. **certus**, *fixed* in his purpose. — **atros Aquilone**, *dark* (ruffled) *with the north wind*.

3. **iam conlucent**: the pile built ostensibly to burn the effigy of Æneas is supposed to serve for her own cremation.

4. **accenderit**, see § 341, *d*; G. 630; cf. H. 524. The clause may also be regarded as an indirect question.

5. **duri**, etc., *but the cruel pangs of a great love betrayed, and the knowledge of what a maddened woman can attempt, lead the hearts of the Trojans into sad forebodings*. Though they have no certain knowledge, yet they suspect the cause of the fire. — **polluto**: the word means, properly, "desecrated"; here "betrayed." — **amore** (§ 255; G. 409; H. 431).

6. **possit**, an indirect question serving as a noun in agreement with **notum**. — **notum**, see § 292, *a*; H. 549, N.²

10. **olli** (§ 235, *a*; G. 343, R.²; H. 384, 4, N.²). — **caeruleus imber**, *dark rain-cloud*.

11. **inhorruit**, *the waves grew rough with black shadows*. Virgil doubtless has in mind the dark appearance of the water produced by a squall; compare **atros**, v. 2.

12. **ipse**, even the pilot himself is at a loss.

13. **quianam** (an archaic use of **quia**, cf. v. 538), *ah! why?*

14. **paras**, *have in store*.

15. **colligere arma**, *to secure the rigging*, i.e. to make all tight, and prepare for the gale; perhaps a military rather than nautical phrase. — **incumbere**, *bend to*.

16. **obliquat sinus**, *trims the sail*: they had been sailing with the wind astern (**aequatils vella**, iv. 587), probably from the southwest, and as the wind now comes from the west, they can no longer sail on the same

course, so as to weather the Ægates islands. The ancients could probably only sail within seven or eight points of the wind (nearly at right angles with it). (See Fig. 102 for a representation of their style of rigging.)

Fig. 102.



17. **auctor**, in its proper sense of voucher or security; here as predicate apposition (§ 184, third example; G. 324; H. 363). — **spondeat**, see § 307, *b*; G. 598; H. 509.

18. **hoc caelo** (§ 248; G. 401; H. 419, iii.), *with this weather*.

19. **transversa** (adverbial, § 240, *a*; G. 331, R.³; H. 378, 2), *across our course*.

20. **aer**: clouds being supposed to be condensed air.

21. **tantum**, *merely* (so much as that even).

24. **fraterna**, *of your brother*, i.e. Eryx, son of Venus (§ 190).

25. **rite memor**, *recalling correctly*. — **servata**, *before observed*, i.e. in their former voyage.

27. **iamdudum**, qualifying **poscere**.

28. **flecte viam vells** (§ 248; G. 403; H. 420), *turn the course of your voyage*. Literally, turn your course with your sails by setting them on that tack. — **sit**, see § 268; G. 251; H. 486, ii.

29. **optem**, see § 311, *a*; compare note over § 319; G. 602; H. 503, i. — **demittere**, *bring into port*; compare i. 381.

32. **secundi**: the wind is now astern, which had been abeam before they changed their course.

35. **miratus**, *having seen with wonder*.

36. **rates** (hendiadys).

37. **pelle**: Virgil here, as in many other places, preserves the remembrance of the earlier civilization, in which skins were the common covering; compare i. 275, and Fig. 45, p. 87.

38. **Criniso**, the reading of most Mss., though the Greek name of the river is Crimistus. Egesta or Segesta, said the tale, was a Trojan maid whom her father had sent to Sicily, to avoid the doom of an oracle which commanded Trojan maidens to be cast to a sea-monster sent by Neptune to avenge the perfidy of Laomedon: her son by the river-god was Acestes (Egestus).

39. **parentum**, i.e. through whom he was akin to Æneas.

40. **reduces** = *on their return*. — **gaza**, *store*, i.e. of provisions and presents.

42. **primo**, compare iii. 588 and note.

46. **completur**, *is just closing*.

49. **nisi fallor**: it should be remembered that the Roman calendar was extremely confused till the time of Julius Cæsar; hence it is not unnatural that Virgil should attribute a doubt on the subject to Æneas.

51. **Gaetulis**, etc., i.e. even in times of the utmost hardships and hazard (in barbarous Africa or on the hostile shores of Greece): much more under the friendly hospitality of Acestes. Notice the emphasis on **hunc** = *on this day if I were passing it*, etc.

52. **deprensus**, *overtaken* by it. — **Mycenæ** (§ 214, *f*; G. 359; H. 396, vi.).

53. **pompas exsequer**, etc., *I would perform the solemn procession* (hence the noun *exsequiae*, used of funeral rites).

54. **suis**, *appropriate*.

55. **nunc**, *but now* as it is, opposed to the supposition above. — **ultra**, *without our agency*.

56. **haud equidem**, *surely not*.

57. **delati**, *brought down* to land by favoring winds. — **intramus**, perhaps for **intravimus**, which would be more natural.

58. **laetum**, *cheerful*, with more of gratitude than grief, assured as we are of divine favor.

59. **poscamus ventos**, *let us pray for favorable winds*. Some

suppose that the prayer is addressed to the winds themselves (cf. iii. 115).

60. **velit**, may he [Anchises] be pleased to grant that, when my city is established, I may offer him yearly these rites in temples consecrated in his name (*sibi*). The construction is that of an object-clause after **poscamus**, without *ut*.

62. **adhibete epulis**, bid to your feast (see Hor. Od. iv. 5, 32; Ovid, Fasti iv. 827-830).

64. **si** = *when* (cf. German *wenn*). — **nona Aurora**: the *novemdiale* was a festival on the ninth day after death, when the days of mourning were ended (see Il. xxiv. 664; Bry. 843: "Nine days we would bewail him in the halls").

66. **ponam**, a technical word; compare Ecl. iii. 31.

67. **qui**: the antecedents are the subjects of **adsint**.

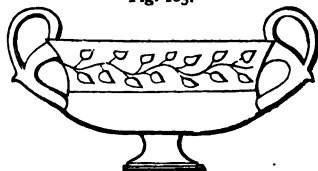
68. **incedit**, advances proudly. — **viribus**, referring to wrestling. — **iaculo**: the hurling of the javelin is not included in the games which actually follow.

69. **fidit** = **audet**, ventures.

71. **ore favete**, i.e. let only auspicious words be spoken: the form regularly used for imposing silence when a religious ceremony is about to begin, because any quarreling or ill-omened expressions would destroy the sanctity of the rites. — **ramis**: the wreath was a regular accompaniment of all religious ceremonies.

73. **ævi maturus** (§ 218, c; G. 374, R.²; H. 399, iii.), of ripe years, i.e. old as compared with Elymus or Ascanius.

Fig. 103.



75. **ibat**, passed.

77. **carchesia**, bowls (compare iii. 66; Ecl. v. 67): a vessel peculiar to Bacchus and Hercules. (See Fig. 103). — **Baccho**, see § 244.

78. **sanguine**, of course of a slain victim; cf. Ecl. v. 66.

79. **purpureos**, gay: the ancients applied the word to a wide range of colors on the purple side of red, and so often used it of a merely bright color as here.

80. **cinere recepti**, the ashes [of my father] in vain rescued; cf. iii. 66.

81. **animæ, umbræ**: plural, like *Manes*, though of a single person.

82. **non licuit** (exclam.) = *why was it not permitted me?* compare iv. 550.

83. **quicumque**, *whatever*, but agreeing in gender with **Thybrim**; the expression implies a very human doubt as to his ever reaching the river, almost as if he said, "if there is any such."

84. **angulus**: the *genius* (v. 95, indwelling spirit, or tutelar divinity) of a place, especially of a tomb, is frequently typified by a serpent in ancient art (compare Ovid, Met. xv. 389, 390). (Fig. 104.) The seven coils have been fancifully held to signify the seven years of Æneas' wandering.

87. **cui**, see § 235, *a.* — **terga squamam** (obj. of **incendebat**): translate, changing the construction, *whose skin flamed with dark-blue spots, his scales with gleaming specks, a thousand and varied colors, such as the bow casts on clouds when opposite the sun.* — **notae**: by a natural inversion of ideas the marks (*notae*, *fulgor*) are said to light up the material, as it were.

89. **lacit**: the subjunctive is usual after **ceu**; but here there is only a comparison, "as when," and not, as usual, a supposition, "as if."

90. **ille**, the serpent: notice this common use of the pronouns to change the subject.

91. **tandem serpens** = *slowly winding*. — **pateras**: the arrangements for libation consisted of a vessel of some kind; here **pocula**, *car-chesia*, so called, to hold the liquid, and a similar shallow vessel from which it was poured, **patera**. — **lævia**: notice the quantity.

92. **libavit**, compare i. 256 and note. — **dapes**, the offerings of blood, wine, milk.

94. **hoc** (abl. of cause). — **instaurat** = *continues with fresh zeal*. — **genium loci**: local deities seem often to be conceived in the form of serpents. The worship of serpents is a very ancient custom.

95. **famulum**: as a deified person, Anchises might have a special attendant.

96. **putet**, see § 334, *b.* — **bidentes** (see iv. 57), **sues**, **iuuencos**, the *suovetaurilia*. (See Fig. 82, p. 166.)

99. **remissos**, *sent back* to share in these solemnities: apparently the shade, like a divinity, came to receive the offering; compare iii. 303.

Fig. 104.



100. *quae . . . copia* = *every man according to his ability*, i.e. *eam copiam quae*, in apposition with *dona*, etc.

102. *ordine*, in long array; i.e. all partake of the feast in companies; each around its own kettle or fire.

104. *serena*, with *luce*.

105. *Phaethontis*, the sun-god (Ecl. vi. 52). — *equi*. (See Fig. 105).

Fig. 105.



106. *fama*, the talk of the games.

108. *Aeneadas*: these famous exiles are more attractive even than the games. — *visuri*, see § 293, *b*; G. 673, 3; H. 549, 3. — *certare* (§ 273, *b*; G. 424; H. 533, ii. 3); compare Ecl. vii. 5. — *parati* (§ 187, *d*; G. 202, R.¹; H. 438, 6).

109. *circo* (*v.* 289): it may here be used of the place of gathering, or of the circle of spectators.

110. *tripodes*: the tripod was a tall, slender, three-legged stand used to support sacred objects used in worship; a very common prize in games (Il. xxiii. 259, 264, 702). On account of the famous one at Delphi, it is peculiarly associated with the worship of Apollo. (See Fig. 106.)

112. *perfusae*, *shed*.

113. *commissos*, see § 292, *a*; H. 549, N.²

114. *pares*, i.e. *rivals*. — *remis*: the ancient galleys relied on oars for their manœuvres, but used sails for speed. The ship-race here takes the place of the chariot-race in Homer, adopting some of its incidents.

116. *Pristim*: these fabulous creatures were probably represented in the ships' figure-heads.

117. *Memmi*: it was a fancy of the Romans to derive their names and descent from these Trojan heroes.

119. **urbis opus**, either *vast, like a city* or *a work worthy of a city*. Thus ships have been compared to floating islands. — **triplici versu**, in a triple tier; **versu** is used for row as also for a line in poetry, from the

Fig. 106.



turning to resume the count: in fact, however, triremes were not invented till some centuries later (Thuc. i. 13). (See Figs. 107 and 108.)

123. **caerulea**, the regular color of the sea-divinities (iii. 432).

124. **saxum**, a rock evidently just at the surface.

Fig. 107.

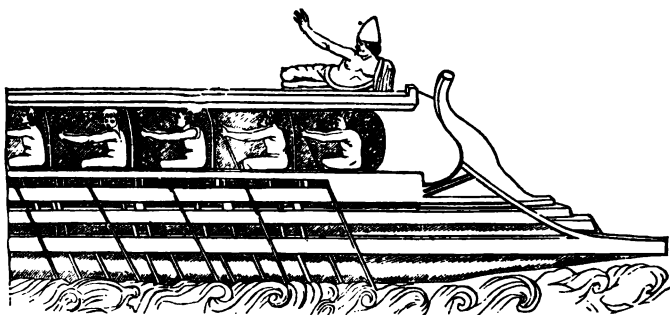


126. **condunt**, *hide* with clouds.

127. **tranquillo**, in calm (locative ablative of circumstance, whence comes the ablative of time).

128. **apricis**, *sun-loving* = that love to sun themselves.
 129. **frondenti**, i.e. it is set up there, leaves and all.
 130. **pater**, in his character as *patron* of the game.
 131. **scirent** (subj. of purpose). — **circum flectere**: they had to sail round the rock in turning, as around the **meta** in the circus.
 134. **pōpulea**, of *poplar*, because these were funeral games (Ecl. vii. 61): notice the quantity.
 136. **intenta**, sc. **sunt**.
 137. **haurit**, etc., *throbbing apprehension strains their beating hearts*.

Fig. 108.



140. **prosiluere**, *bound forward*; said loosely of both ships and crew. The perfect indicates the suddenness of the action.

141. **versa**, *upturned* (**verto**, not **verro**).

142. **pariter**, *together*, no one being in advance.

143. **tridentibus**, the form usually given to a ship's beak, a reminiscence of which is still seen in the prow of the gondola. The beak was a massive projection of brass or iron, intended to sink or disable an enemy's ship in action, like the modern "ram." (See Fig. 108.)

144. **biugo certamine** = *chariot-race*. Virgil here brings in the Homeric contest by way of comparison.

145. **carcere**: the *bound*, or starting place; properly, stalls in which the horses were confined till the word was given.

146. **immissis**, *at full speed*. — **lulis**, often referring to teams.

147. **proni**, etc., the action of whipping the horses.

148. **studilis**, a regular word for expressions of approval which take sides. It refers to both **plausu**, clapping, and **fremitu**, shouts, which

are the particular methods of showing favor. — **faventum** (see note i. 434), *partisans*.

149. **inclusa**, *enclosed by hills*. — **volutant**, *echo back*.

151. **primis**, *foremost*.

152. **turbam inter**, *amid the confusion and noise of his competitors*.

154. **discrimine** (abl. of manner), *distance*, i.e. from Cloanthus.

155. **superare priorem**, i.e. each to get ahead of the other.

157. **lunctis frontibus**, *even brows*.

159. **scopulo** (§ 226; G. 356, 7). — **tenebant**, *were just reaching the halfway point (metam medio gurgite)*.

162. **quo**, *where* (lit. whither). — **mihi** (§ 236; G. 351; H. 389).

163. **litus ama**, *hug the shore* (i.e. the rock). — **stringat sine palmula**, *let the oar-blade just graze* (*ut* omitted, § 331, R.²; G. 546, 3; H. 499, 2): they leave the rock on the left as they sweep round it.

165. **pelagi**, *the open sea*.

166. **diversus**, *so wide*.

167. **revocabat**, *was trying to call him back* (§ 277, c; G. 224; H. 469, 1).

168. **tergo** (dative). — **proplora tenentem**, *winning the inside track*.

170. **iter** (§ 238; G. 331; H. 371, ii. N.). — **priorem** (§ 228, a; G. 330; H. 372), *his leader*. — **tuta**, i.e. because he has rounded the rock and is now inside on a straight and open course.

172. **tum vero**, introducing the important moment, as usual. — **lu-venti** (§ 235, a; G. 343, R.²).

174. **socium** = **sociorum**: the order of the words is chiasmic.

✓ 176. **yector** (§ 185; G. 324; H. 362, 2).

179. **senior**, **fluens**, explaining **gravis**.

180. **scopuli** (§ 216, b; G. 371, 7).

181. **illum** (§ 237, b; G. 329, R.¹; H. 371, iii.).

184. **superare** (§ 330, f; G. 424, R.³).

185. **propinquat**, *gets the nearer place*.

186. **præeunte**: observe that the diphthong is here made short before the following vowel (§ 347, b; G. 702; H. 610, 1).

190. **sorte suprema** = *on the last fatal day* (§ 256; G. 392; H. 429).

191. **promite**, *put forth*.

192. **animos**, *spirit*.

193. **Maleae**: this headland, the extreme south of Greece, is proverbially dangerous to navigation. — **sequacibus undis**, *the pursuing waves*, from which it is hard to escape.

195. **quamquam O**, and yet! *oh that*: a half-expressed wish. — **superent**, etc., *let whomsoever the gods favor, win the first prize; at least to come off last let us be ashamed.*

196. **hoc vincite**, *win this* at least (cognate acc.).

198. **procumbunt**, *bend to their oars.* — **aerea**, *armed with brass.*

199. **subtrahitur solum** (for **aequor**), *the course flies beneath them.* — **artus**, *frame.*

201. **viris**, i.e. Mnestheus' crew, of the Pristis.

202. **animi** (§ 218, c; G. 374, 3; H. 399, iii.).

203. **iniquo**, i.e. dangerous.

205. **murice**, *reef*: properly a rock jagged and rough, like some sorts of shellfish (*murex*).

206. **obnixi crepuere**, *striking against it, crashed.* — **pependit**, *hung*, while the stern still dragged in the water.

207. **morantur**: translate as a participle, *delaying.*

208. **trudes**, *boat-hooks*, tipped with an iron crescent. — **contos**, *poles* tipped with a spike.

211. **agmine . . . vocatis**, *with the rapid driving of oars, and with an appeal to the winds.*

212. **prona**, *descending*, i.e. where he can run smoothly down to shore.

215. **plausum**, *fluttering.*

216. **tecto**, *in his home* (the rock).

217. **radit**, *skims*: notice the rapid and smooth movement of the verse.

221. **brevibus vadis**, *shallow reefs*, the adjective really adding nothing to the meaning, except to express the idea from another point of view.

222. **discentem**, *practising* (said with a touch of humor).

224. **consequitur**, *overtakes.*

226. **urguet**, *presses him close.*

227. **clamor**, *the cheers* (from shore).

228. **instigant**, *spur him on.* — **studis**, *with their favoring applause.*

229. **proprium**, *their deserved*, i.e. so far won. — **hi**, Cloanthus and his men.

230. **ni teneant**, for "are indignant at the disgrace (which will be theirs) if they do not," etc. (§ 341, c; G. 603; H. 511).

231. **hos**, Mnestheus and his party.

234. **fudisset**, *poured forth.* — **in vota**: i.e. the gods are summoned to be witnesses to his vows.

235. **aequora** (cognate acc.); cf. iii. 191; v. 862.

237. **voti reus**, *bound to my vow* (§ 220, a; G. 377, R.¹; H. 410, iii.), i.e. if my prayer is granted.

238. **porriciam** (**por-lacio**, cf. *portendo*), the regular word for *casting forth* the entrails as offerings to the gods. — **exta**, the nobler entrail, heart, liver, etc.

240. **chorus**: many fanciful sea-monsters are supposed to attend the god. (See Fig. 109.)

241. **pater Portunus**: the Italian god of harbors (Greek *Palaemon*).

247. **in naves**, *for each ship* (compare **in dies**), i.e. to all the ships that had shared in the race. — **optare** (§ 331, g; G. 424, R.⁴; H. 535, iv.).

248. **magnum talentum**, i.e. of silver, which was heavier than the talent of gold.

249. **addit**, *gives in addition*.

250. **auratam**, *gold-embroidered*. — **chlamydem**, a square, short cloak, as on the right-hand figure in Fig. 48, p. 89.

251. **purpura Meliboea**, *purple of Meliboea*, a town near the mouth of the Orontes, famous for the *murex*. — **Maeandro duplici**, *a double meandering* (or arabesque) *pattern*, named from the bending course of the Mæander. (See Fig. 110.)

252. **puer regius**, Ganymede (Ovid, *Met.* x. 155–160): the scene is woven in the fabric of the *chlamys*. — **Ida** (locative ablative).

253. **iaculo**, i.e. tires them in the chase, pursuing them with the javelin.

255. **armiger**, i.e. the eagle, often represented as bearing in his claws the thunder-bolts of Jupiter; cf. Fig. 43, p. 83.

256. **tendunt**, i.e. in the picture.

257. **saevit que**, etc., *and the wild barking of dogs fills the air*.



Fig. 109.

258. *custodes*, i.e. the old slaves (*paedagogi*) who, according to the practice of the ancients, would attend a youth of his consequence.

Fig. 110.



258 — *virtute*, in excellence.

259. *hulc* (§ 201, c; G. 622). — *hamis auroque*, with links of gold.

261. *Illo*: the final o is shortened without elision before *alto*.

262. *habere*, to keep: a Greek construction = *habendam* (§ 273; G. 424, R.⁴; H. 533, ii.). — *decus*, etc., i.e. honorable and useful at the same time.

263. *ferebant*, could bear, though we may use the same idiom. — at, etc., i.e. though the slaves could hardly carry it, yet it was once borne by a hero in ordinary use.

Fig. 111.



265. *cursu*, in flight. Notice that often in translating it is necessary to change the point of view, as here *cursu* refers to Demoleos; but we make it refer to the Trojans, although in *pursuit* might perhaps do as well.

266. *dona* (§ 185; G. 334; H. 373, 1). — *lebetas*: the kettle with its tripod is often mentioned as a prize or gift. The metals were comparatively rare, and even common utensils were works of art.

268. *adeo*, just.

269. *punciels*, crimson. — *taenils* (= *taenils*), headbands of ribbon, as was usual with athletes. (See Fig. 111.)

271. *debilis*, disabled (*de-habillis*). — *ordine*, rank of oars.

272. *agebat* (§ 325, b; G. 580, R.).

273. *qualis*, see *tali*, v. 280. — *aggere viae*, roadway (which was heaped like an earth-work).

274. *aena*, i.e. of a chariot. — *gravis ictu* = *gravi ictu*.

276. *fugiens*, trying to escape (§ 290, a; cf. G. 218, R.²; H. 467, 6).

278. *retentat*, keeps him back.

279. *nexantem nodis*, twisting in knots. — *in sua membra*, i.e. one part of his body upon another.

281. *vela facit*, makes sail. — *tamen*, i.e. though disabled in her oars.

283. *servatam* (§ 292, a; G. 667, R.²; H. 549, 5).

284. **datur**: notice that the **u** is lengthened before the cæsura (§ 359, f; G. 715; H. 608, v.). — **Minervæ**, she was the goddess of all household arts.

285. **genus** (acc. of specification).

286. **tendit** (sc. **iter**).

288. **theatri circus**, *the circuit of a theatre* (a place of exhibition, *θεάματα*). The word *theatrum* designates the place for the spectators on the hill-slopes whose outline formed the *circus* or race-course in the valley between. Theatres and circuses of the ancients were ordinarily placed in similar natural valleys, sometimes with masonry to complete the outline.

290. **consessu** (dat.), *to the gathering-place*; **exstructo**, a raised platform from which generals were wont to address their troops.

291. **velint**, informal indir. discourse (§ 341, c; G. 666; H. 529, ii.).

292. **ponit**, see note Ecl. iii. 31.

293. **Sicani**: apparently the same people as **Siculi**. The name, *reapers* (from *seco*?), is supposed to indicate an agricultural people. Traces of them are found in Italy as far north as the neighborhood of Rome; but they seem in very early time to have been crowded into the island of Sicily, to which they gave its name.

306. **lævato ferro**, *of polished steel*.

307. **caelatam**, *inlaid*, i.e. the handle. The word, properly meaning "embossed," came to mean any kind of ornamental figured work.

309. **flava**, referring to the pallid green of the olive.

311. **Amazoniam**: the Amazons, as well as the Thracians, were said to have been allies of the Trojans.

313. **tereti fibula**, *a round (cylindrical) clasp*, or brooch.

317. **nimbo similes**, i.e. in a confused crowd. — **ultima signant**, *they mark the goal* with their eye.

318. **corpora**, suggesting the notion of flying projectiles.

319. **emicat**, *darts*. — **fulminis alis**: the thunderbolt is represented on coins, and in poetry, as "winged." Compare Byron: "leaps the live thunder."

323. **quo sub ipso**, *at his very heels*.

325. **supersint**: we should expect the imperfect **con**trary to fact, but the present makes it more lively as a still possible condition.

326. **ambiguumque relinquat**, *and would leave him behind who is now in doubt*. Heyne's reading **-ve**, or, would give a more natural and easier interpretation, *would leave it* (at least) *doubtful*, but the Mss. are against it.

328. **lævi sanguine**, *in the slippery blood*. In the *Iliad*, it is Ajax

Oileus who meets this mishap (Il. xxiii. 774; Bry. 953), while Ulysses runs by him.

329. **forte**, i.e. the course happened to lie across the spot of sacrifice.

331. **presso**, as he strode, transferring the points of view.

334. **amorum**, of his friend. Similar expressions are common in Latin poetry from Catullus down.

336. **revolutus**, thrown backward by the shock. — **spissa arena**, the close-packed sand.

338. **plausu**, clapping of hands. — **fremitu**, vocal applause.

339. **nunc**, now, that two are out of the way. — **palma**, victor, in a sort of apposition with **Diores**, cf. G. i. 59.

340. **cavae**: properly, the concave rows of seats of a theatre; cf. note v. 288. — **prima**, in front. — **patrum**: the front seats were by Roman custom reserved for persons of rank and distinction, the senate occupying the orchestra, and the *equites* the first fourteen rows of the seats.

343. **favor** (the word regularly used of enthusiasm among spectators of a play; cf. v. 148), the good-will of the crowd.

344. **veniens** = appearing.

346. **subiit**, has come up in another's place; **venit ad**, has attained.

347. **reddentur**, a mixture of two forms of condition; viz., "has, if the honors are to be awarded," and "would have, if they should be awarded."

349. **movet nemo** (conative pres.), no one is going to disturb.

350. **me**, i.e. personally, or unofficially.

355. **merui**, earned [and should have had], unless, etc. (§ 308, b; G. 599, R.²; H. 511, 1).

356. **quae**, as (supply *tulit*).

357. **dictis**, abl. of accompaniment with **simul** (§ 261, b; G. 391; cf. 248, a).

358. **oili** (§ 227, c; G. 347), not exactly at him, which would be accusative, but in his face, as it were.

359. **artem**, the skilful work, in apposition with **clipeum**.

360. **refixum**, taken down from a temple of Neptune belonging to the Greeks, either by Helenus or Æneas himself; cf. iii. 286.

363. **virtus animusque praesens** (sc. est), manliness and ready courage.

364. **adsit** (§ 306; G. 597; H. 508, 4). — **evinctis**, bound with the *cestus*, which was a sort of gauntlet (v. 405) like the "brass knuckles" of modern "roughs." (See Fig. 112.)

365. **pugnae** (genitive).

366. **auro vittisque**, i.e. gilded and wreathed horns, as was usual.

369. **virum** (gen. plural).
 370. **Paridem**: Paris had great fame as a prize-fighter, though he was an indifferent warrior and worse patriot.
 373. **Amycl**, a mythic champion defeated by Pollux.
 378. **allus**, i.e. a match.
 380. **palma** = *the contest*.
 384. **finis standi**, i.e. how long am I to wait? — **quo . . . usque**, *how long*, lit., up to what point.
 385. **ducere . . . lube**, *bid me lead off my prize*.
 386. **reddi**, i.e. given him as his due (**re**).
 388. **consederat**, had seated himself, i.e. *was sitting*.
 391. **nobis**, of ours: ethical dative. — **magister**, *teacher*.
 392. **nequiquam**, i.e. his fame is now useless since a foreign boaster carries off the prize.

Fig. 112.



393. **spolia**, i.e. prizes (probably the *cestus* of the vanquished) won in former contests.
 394. **gloria** = *ambition*.
 395. **sed enim**, *but, you see*.
 397. **improbis**, *indecent boaster*.
 399. **haud equidem**, *not, to be sure*; the real conclusion is obscured: "I should have come, though not," etc.
 400. **nec dona moror**, *nor do I care for gifts*.
 403. **ferre manum**, as we might say, *bear a hand in fight*. — **intendere**, etc., *bind his arms with the stubborn hide*.
 406. **longe**, *shrinking*, i.e. he retreats to some distance. — **recusat**, *declines*.
 407. **pondus**, *the weight of the lead*. — **volumina**, *the thongs of hide*.
 408. **versat**, i.e. turns over as they lie on the ground.
 410. **arma**, i.e. the *caestus*.
 411. **si vidisset**, sc. **quid putasset**, with the conclusion designedly left to the imagination, as often also in English.

413. **sanguine**, etc., i.e. of those he had killed in his time.
415. **aemula**, *envious*, as if old age grudged what little strength might yet remain.
416. **sparsa**: i.e. the gray hairs are scattered among the rest. — **cānebat**, from **canéo**.
418. **sedet**, *suits*; compare our common expression, "The coat sets well." — **auctor**, strictly a *voucher*: here, one who confirms the view by his authority.
421. **duplicem**, i.e. the *abolla*, or double-folded garment, worn by him on account of his age.
422. **magnos . . . artus** = *the mightily-knit limbs*.
423. **exult** (sc. **vestibus**), *bared*; see § 225, *d*; G. 348; H. 384, 2.
425. **armis**, see note to *v.* 423.
426. **digitos** (§ 259, *g*; G. 413, *R.*²).
429. **laccessunt**, *urge on*, i.e. by sparring.
430. **ille**, *the one*, Dares, as the first-named, and so farther off on the page (§ 102, *a* and *b*).
432. **genua**, dissyllable.
434. **ingeminant**: it is better to keep the same subject, though **volnera** might also be the subject.
435. **sonitus**, i.e. their chests ring with the blows. — **auris**: what case? See the quantity.
436. **crebra**, *many times*; cf. **creber**, ii. 731.
437. **nisu**, *position*, strictly referring to the bracing of the feet.
438. **corpore modo**, *by the movement of his body merely*: a technical expression; cf. Cic. Cat. I, 6, *end.* — **tela** (§ 237, *d*).
439. **molibus**, *siege-works*.
443. **ostendit**, *put forth*, the proper meaning of the word (**ob[s]tendo**).
445. **elapsus**, *leaping aside*. — **cessit**, *dodged*.
446. **effudit**, *spent*. — **ultra**, *untouched*, i.e. without any blow from the other.
448. **quondam**, *sometimes*; cf. ii. 367 and 416.
449. **radicibus** (abl. of separation), *by the roots*, according to our idiom; cf. Georg. i. 319.
450. **studilis**, *with partisan zeal*; compare note *v.* 343.
451. **caelo** (§ 225, *b*; G. 344, *R.*²; H. 385, 4).
453. **casu**, *by his fall*.
454. **ira** (ablative).
455. **tum**, *now* (emphatic).
457. **ille**, an imitation of Homer (*bye*). It emphasizes the distant subject; cf. i. 3.

458. **quam multa**: the proper correlative is supplied by the expression, *sic densis*.

460. **creber**, again and again. — **versat**, drives this way and that.

462. **animis**, cf. **animos**, i. 57.

466. **vires allas**, another power, i.e. a god, alluding to the sudden change of the contest in v. 455.

469. **utroque**, to either side.

473. **superans animis**, with over-weening pride. — **tauro** (abl. of cause).

479. **libravit**, brandished. The feat here described was performed, it is said, by Cæsar Borgia.

480. **effracto cerebro**, dashing out its brains.

481. **sternitur . . . bos**: the metre of this celebrated verse has been equally blamed and admired by critics.

483. **pro morte Daretis**: a substitute, such as is found in many early religions, for human sacrifices, — puppets, some lower animal, or a symbolized act of sacrifice. — **mellorem**: spoken with some contempt of his antagonist, as well as because the substitute is more acceptable to the gods.

487. **ingenti manu**, with mighty hand, as of heroic stature and strength (Conington); or, perhaps, with a strong crew of men. — **Seresti**: possibly the same with Sergestus, whose damaged ship might well furnish the rigging.

488. **traiecto in fune**, fastened by a cord passed over the mast, and tied to its foot (cf. v. 511).

489. **quo tendant ferrum**, at which they are to aim the steel (subj. of purpose).

491. **clamore secundo**, with shouts of applause.

494. **oliva**, perhaps an oversight, as Cloanthus (v. 246) is wreathed with laurel. Olive, palm, and laurel make the regular prize of victory.

496. **confundere foedus**, to break the truce, at the bidding of Athene (Il. iv. 104; Bry. 115).

499. **et ipse**, even he too.

501. **quisque**, in appos. with **vir**. See § 204, c, R.; G. 305.

504. **venit**, reaches.

505. **timuit pennis**, i.e. showed its fright by its fluttering.

506. **plausu**, applause of the spectators.

508. **alta petens**, aiming high, because the other had aimed too low.

— **telum**, the arrow. — **tetendit**, strained and aimed.

509. **miserandus**, unlucky.

511. **quis** = **quibus**.

512. **notos**, to the winds, depending on **in**.

513. **contenta**, hard-drawn.

514. *fratrem*, his brother Pandarus, regarded as a sort of patron saint of archery. — *in vota vocavit*, called on in his prayers, lit., called to hear his vows.

515. *speculatus*, sighting her in the open sky.

517. *astris aetheris*: a common view made the soul composed of fiery æther, from which the stars were fed; cf. i. 608 and note. Hence the bird left its life in the natural home of spirit.

520. *tamen*, i.e. though he had lost the prize.

521. *arcum*, i.e. its power.

523. *augurio* (abl. of quality). — *exitus ingens*, the dread result, usually understood of the burning of the ships. The prodigy, however (it has been suggested), is probably a part of the old legend, and refers to later events in Sicily, perhaps her wars with Rome (*sera omina*).

524. *terrifici*, dread, from their alarming words. — *cecinerunt*, interpreted, i.e. after the fulfilment.

527. *caelo refixa*, unfastened from the sky.

528. *crinem*, a trail of light; cf. ii. 693.

529. *haesere*, were transfixed. The men were amazed, but the leaders at once interpreted the omen for good, and so removed any ill effects in their followers' minds.

534. *exsortem*, outside of the lot.

535. *ipsius*, a gift, as it were, bestowed by Anchises himself.

536. *nec . . . abnuitt*, does not reject the omen. *impressum*, chased; compare Ecl. iii. 40. 236

537. *in magno munere*, a great gift, lit., in the place of; cf. the similar use of *pro*.

540. *Eurytion*, who, we are to suppose, takes the second prize, is not jealous of his rival.

545. *nondum . . . misso*: before the archery-match was over, Æneas had given his directions for the show that was to follow, so that there might be no delay. A similar surprise for the spectators was frequent in the games at Rome; and the introduction of it is here a special compliment to Augustus, who had revived this very *Troiae lusum* (Suet. Aug. 43), but soon stopped it at the request of Pollio, whose grandson broke his leg in it.

547. *Epytiden*: he seems to have acted the part of a *paedagogus*, a guardian who constantly attended youths of any distinction.

549. *cursus*, movements.

550. *turmas*, squadrons, the Roman term for a division of cavalry. — *avo*, in honor of his grandsire (dat. of reference).

551. *circo*, course: what we should call the arena.

552. **infusum**: the multitude had crowded in "like an inundation," to watch the last sports, which did not require much space.

553. **pariter**, *well-matched*.

554. **quos**, obj. of **mirata**.

555. **iuventus**, i.e. the older youths; all able-bodied men fit for active service are **iuvenes** up to forty years of age.

556. **tonsa corona**, *with wreath close-trimmed*, probably confining the hair below the helmet (compare **fusos crines**, x. 137). It has also been explained of the "circular tonsure," the hair cut round, in boyish fashion.

557. **Bina**, the regular number (cf. i. 313).

558. **lēvis**, *polished*. — **pectore** (abl. of separation).

559. **auctura Italos**: a town called Politorium was said to have been colonized by Polites.

560. **terni** = **tres** (§ 95, *d*; G. 95, R.³; H. 174, 2 (3)).

566. **vestigia . . . ostentans**, i.e. white on the front (**primi**) of his legs and forehead.

573. **Trinacrii**: Heyne's reading *Trinacriis* seems a great improvement here.

575. **excipiunt**, *welcome*, referring back to v. 555.

578. **lustravere**, *had saluted* by parading in front of the whole assembly.

580. **discurrere**: notice the long penult. — **pares**, *in equal numbers*. — **terni**, *the three parties*. — **agmina solvere**, *broke up into bands*.

581. **diductis choris**, *separating the divisions*. — **vocati**, i.e. at another signal.

582. **convertere vias**, *they wheeled*. — **infesta**, i.e. they charged upon each other as in a sham fight.

583. **alios cursus**, i.e. they rode apart again.

584. **adversis spatilis**, in the opposite directions to those they had taken before; or possibly, on opposite sides of the arena. — **orbibus**, i.e. in circles, the different squads alternately inside and out.

587. **pariter**, *in even line*, i.e. together as one force.

589. **parietibus caecis**, *with blind walls*, i.e. without doors or windows to serve as guide. — **ancipitem**, *baffling*.

591. **indepressus**, *undiscoverable*. — **inremeabilis error**, *the deceptive course that cannot be retraced*.

593. **texunt**, *they form in their winding course*; the whole seems like a richly-woven web.

594. **delphinum similes**: the play of dolphins, in its life and brilliancy, relieves the architectural stiffness of the last comparison. This is apparently the only case of the genitive with **similis** (§ 234, R.).

595. **Carpathium**, the sea about Rhodes; **Libycum**, the sea at the other end of the Mediterranean.

596. **hunc morem cursus** (genitive): some editions preserve the symmetry by reading **hos cursus**.

600. **porro**, *in succession*.

601. **patrium honorem**, *its ancestral observance*.

602. **Troia, Trolanum**: see note, v. 545.

603. **hac . . . tenus**, *celebrated to this day*. — **patri**, Æneas.

604. **novavit**, *broke*, lit., made a new pledge different from the old.

607. **ventos adspirat**, compare **voca zephyros**, iv. 223.

608. **multa movens**, *with many designs*.

613. **in sola acta**, *on a lonely headland*.

615. **flentes**, *as they wept*.

616. **superesse** (§ 274; G. 341; H. 539, 3).

618. **ergo**, *thus*, prepared as they are already. — **haud ignara nocendi** = *skilled in mischief* (§ 209, c).

619. **reponit**, cf. **repono**, v. 484.

621. **cui . . . fuissent** (§ 320, e; G. 633; H. 517), *as one who once had had a family, and name, and children*: a woman of dignity and influence amongst the rest, and hence a suitable person for her scheme.

622. **sic**, *in this guise*.

624. **traxerit**, see note to **fuissent**, v. 621.

627. **cum ferimur**, *while we are still borne on*; cf. iii. 647.

628. **sidera emensae**, *having passed through so many storms*. The stars are put for the dangers of the sky, — the rocks for those of the deep.

630. **fraterni**, cf. v. 24.

631. **dare urbem**: they are now a people without a city, — a violent contradiction to ancient notions.

635. **infaustas puppes**, *those ill-omened hulks*.

638. **agi** (§ 270, b; G. 429, R.⁸).

639. **tantis prodigiis**: such prodigies admit no delay. — **quattuor arae**: erected perhaps to offer sacrifice for a prosperous voyage; perhaps by the four ships' crews, or by Cloanthus, according to his vow (v. 237).

640. **deus**, etc., i.e. his altars supply the means, and his dangers the desire.

642. **sublata procul dextra**, *lifting high her hand*.

650. **dudum**, *just now*.

651. **careret** (§ 341, d; G. 541; H. 516, ii.).

655. **ambiguae**, etc., *gazed at the ships, vacillating between their unhappy clinging to the earth at hand, and the kingdoms which summoned them by the fates*.

658. *secult*, cut her path through the air, as a ship through the water: the rainbow is her *wake*.

659. *monstris*: the bow suddenly appearing, and the departure of Iris, show the divine nature of the phenomenon.

660. *foci penetralibus*, probably their household fires in the interior of their huts or tents.

661. *frondem*, the branches with which the altars were decorated.

663. *pictas ablete puppes* = *ships of painted fir*. Homer describes ships by the epithet "scarlet-prowed." Figures of gods, etc., were also painted on the sterns. — *ablete* (trisyllable), abl. of material.

664. *cuneos*: the divisions of the seats of the theatres, so called from their shape. (See Fig. 41, p. 81.)

666. *respiciunt*, looking round behold. — *in nimbo*, in the cloud of smoke.

668. *sic*, just as he was.

669. *castra*, the encampment (of huts, etc.) near the ships. — *exanimis*, terrified.

671. *cives*, fellow-countrywomen, a name reminding them at once of their allegiance and their hopes.

677. *sicubi . . . saxa*, i.e. whatever hollow rocks (if anywhere) may chance to be thereabout. — *lucis*, the light of day.

679. *mutatae*, coming to themselves.

683. *est vapor*, the heat consumes slowly (*lentus*). — *toto . . . pestis*, the destruction sinks into the entire frame.

687. *exosus*, sc. *es*, but compare i. 237.

688. *pietas antiqua*, thy ancient regard; compare ii. 536.

691. *quod superest*, whatever is left (of the fleet), cf. v. 796: either rescue what little remains (*res tenues*), or destroy it all suddenly.

695. *ardua terrarum et campi*, the high places of the earth and the plains.

696. *turbidus*, thick.

697. *super*, from above. — *semiusta*, three syllables.

702. *resideret*: the direct question would be *residam*.

704. *Nautes*, said to have been the priest of Pallas in Troy, and the preserver of the Palladium, which passed to his descendants, the *Nautii*, at Rome.

706. *haec*, i.e. the words of Nautes below. — *responsa*, so called because his words are inspired and oracular. — *portenderet* (ind. question).

712. *volentem*, a willing adviser.

713. *superant*, etc., remain over from the lost ships, after the serviceable ones are filled. — *quos pertaesum est*, etc., who are quite wearied out with the enterprise and your fortunes.

717. **habeant sine**, *permit them to retain.*

718. **Acestam** (see note, v. 38): here Virgil follows the tradition. Cicero (Verr. v. 33) says: "Segesta is a very old town in Sicily, which is shown to have been founded by Æneas when he fled from Troy, and came into these parts. The people of Segesta, accordingly, consider themselves to be bound to the Roman people, not only by constant alliance and friendship, but also by ties of blood (*cognatione*)."—**permissio nomine** = *by his permission*, which is thus courteously asked.

719. **incensus**, *excited.*

720. **tum vero**, *then more than ever.*—**diducitur**, *is perplexed by*, lit., *drawn both ways into*, unwilling to divide his band and leave some behind, and yet seeing the advantages of this course.

721. **et** = *and while he ponders thus.*—**subvecta**, *borne up from beneath.*

722. **visa facies** (compare iv. 353), a divine vision taking the appearance of Anchises, whose shade does not appear to have been aware of these events (vi. 687).—**delapsa**, *gliding down* (from Heaven, not from the world below).

727. **tandem** = *in your extremity.*

730. **gens dura**, compare ix. 603–613.

732. **Averna**, used in a general way of the realms below; see vii. 91.

736. **multo sanguine**, see vi. 243.

738. **iamque vale** :—

"But soft! methinks I scent the morning air:
Brief let me be.

... Fare thee well at once:
The glow-worm shows the matin to be near,
And 'gins to pale his uneffectual fire."

—*Hamlet.*

739. **Oriens** = Aurora. (See Fig. 104; p. 220.) 155 p. 221.

743. **cinerem**, *the embers*, i.e. of his own hearth: the sacrifice of wheat and incense is made to the household deities.—**acerra**, the box for holding incense. (See Fig. 113.)

744. **Larem**, the household divinity, usually in the plural; cf. Ecl. i. 44, note. (See Fig. 114.)—**canæ**, see i. 292.

748. **constet**, *is fixed.*

750. **transcribunt**, *they register* for the new city: the regular word for registering colonists is **adscribo**.—**volentem**, *who wished it* (§ 292; G. 439; H. 549, 4).

Fig. 113.



751. **laudis** (§ 223; G. 389, R.²; H. 410, v.).

754. **bello** (either dative or ablative).

755. **aratro**, see note i. 425.

756. **Illum, Troiam**: these names appear to be given to different quarters of the city.

758. **patribus . . . vocatis** (abl. absolute). Augustus restored the practice of the old kings of Rome, who consulted the senate, but did not hold themselves bound by its *decretum* (cf. Liv. i. 8). — **iura**, here apparently equivalent to **leges**.

761. **late sacer**, widely held in reverence.

762. **novem**, the usual time for funeral rites.

763. **honos, sacrifice**. — **straverunt**, see note, Ecl. ii. 26.

766. **morantur**, etc., they prolong the night and day.

767. **ipsi**, see v. 716.

773. **solvi funem**, the hawser to be cast loose.

775. **prora**: the offering was usually made from the ship's stern; here, however, they are looking to the forward voyage. — **pateram**, i.e. makes a libation. (See Fig. 94, p. 195.)

784. **infracta**, subdued. Notice that **in** has two meanings: one negative, in which it is compounded with the participle, and the other intensive, and the like, when it is compounded with the verb.

785. **exedisce**: for the expression, compare Il. iv. 35; Bry. 43.

786. **traxe** (= **traxisse**), to have dragged (§ 128, b; G. 191, 5; H. 235, 3).

787. **reliquias**, etc., observe the emphasis: *the relics, the very ashes and bones of murdered Troy*.

788. **sciat illa**, let her say: a similar formula (**viderit**) is often used to disclaim responsibility or knowledge in any wrong doing or error.

790. **caelo**, i.e. raised the waves to the spear.

794. **subegit linquere**, compelled to leave behind.

796. **quod superest**, those who remain of the expedition. — **hceat tibi**, may it be allowed you to give them safe passage. Supply **et**, antecedent of **quod**.

Fig. 114.



800. **regnis** (dative or ablative).

801. **genus**: Venus was born from the sea. — **merui**, *I have deserved* this confidence. — **furores**, the madness of the waves, in Æneas' behalf.

803. **Xanthum, Simoënta**, see Il. xxi. 218; Bry. 269. The rescue of Æneas from Achilles took place before the struggle with the waters, and Venus performs the act herself; but doubtless Virgil follows another tradition. Compare the whole description with the splendid narrative in Homer (Bry. xx. 399).

810. **cum cuperem**, *though I wished*: alluding to the treachery of Laomedon (§ 326; G. 588; H. 515, iii.).

814. **unus**, i.e. Palinurus, see v. 859.

817. **auro**, i.e. the golden harness.

818. **effundit**, the regular word for letting loose the reins.

819. **tonanti**, perhaps a general epithet of a chariot-wheel; or it may refer to the roaring of the waters below.

821. **vasto aethere**, i.e. the sky is made *empty* of clouds.

822. **cetē**, a Greek plural (κητη), used for monsters of the deep in general (*cetaceous*). (See Fig. 109, p. 227.)

823. **chorus**, *band* of sea-deities. — **Glauci**, a sea-divinity, said to be completely overgrown with "shellfish, seaweed, and stones," so that he is used by Plato (Rep. x. p. 611) as the image of a soul incrustated with sin. — **Inous Palaemon**: of the transformation of Melicerta, with his mother Ino, into a sea-deity; see Ovid, Met. iv. 426–542.

827. **blanda gaudia**, *flattering delights*.

829. **brachia**, *sail-yards*.

830. **fecere pedem**, *made a tack*: a technical expression. The **pes** is the lower corner of the sail which is drawn in or out in the tacking. (See Fig. 102, p. 118.) 216

831. **torquent, detorquent**, of the different tacks.

832. **cornua, spars**. — **sua flamina**, *favoring gales* (§ 197, b; G. 295, R. 1; H. 449, 2).

837. **sub remis**, every man close to his oar.

840. **tristia, fatal; insonti**, as it was against his will.

842. **Phorbanti**, one of the companions.

845. **furare**, *steal away* (like "stealing a nap").

849. **monstro**, i.e. the terrible deep.

852. **dabat, amittebat, tenebat**: observe the force of these imperfects. Palinurus speaks without once losing his grasp of the helm, or letting his eyes wander from the stars.

854. **Lethæo**, the river of the world below that gave forgetfulness; cf. vi. 000.

856. *solvit, relaxes*, in contrast to *tenebat*, above.

859. *cum gubernaculo*, compare vi. 349.

864. *Sirenum* (see Fig. 81, p. 165).

865. *quondam*: after they were foiled by the craft of Ulysses (Od. xii. 178-200), the Sirens are said to have cast themselves into the sea and perished.

867. *fluitantem, drifting* at random: Æneas is roused by the irregular movement and the chafing surge against the cliff.

BOOK VI.

THE main action of this book, the visit to the world of Shades, is expanded from the narratives of Ulysses in the eleventh book of the Odyssey. But while Ulysses, in a region vaguely indicated as at the ends of the earth, beyond the Ocean stream, simply offers sacrifice and digs a trench about which the ghosts crowd eager to taste the victim's blood, and so hold converse with him; we have in Virgil a definite locality, and a vast underground realm of which the entrance is marked by the sulphur springs and caverns near the bay of Naples, with its well-defined regions of the tormented and the blessed, according to the more developed though philosophic and skeptic opinion of his time. Some passages have been thought to hint at the initiatory rites of certain mysteries, to which Virgil had himself been admitted; much of the philosophy is Stoic pantheism; and the theory of the vision appears to include the Pythagorean doctrine of metempsychosis. Compare Ovid, *Met.* xv. 1-487.

1. *Sic fatur*: these lines, in some editions, are added to Book V. — *immittit habenas*, i.e. sets all sail (lit., gives loose reins to the fleet).

2. *Euboeis*: the colonization from Eubœa was of a later date than the supposed time of Æneas. — *Cumarum*: Cumæ was the oldest Greek settlement in Italy. It was situated on the coast, a few miles west of Naples, where its remains are still to be seen. In its foundation Chalcis of Eubœa was united with Cyme in Asia Minor, — hence the name Cumæ: the assigned date is B.C. 1050; compare with the succeeding description that in iii. 441-460.

3. *obvertunt proras*: the vessels were brought up to land stern on so as to set sail again more easily.

4. *litora* (§ 228, *a*; H. 386, 2).

5. *prætexunt*, i.e. a line of sterns is seen along the shore; cf. *v.* 3. — *emicat*, here used in its original sense of rapid motion.

6. **semina**, i.e. as the fire is struck with flint and steel, the elements of fire seem to be in the flint.

8. **rapit**, *scur* for fuel or game. — **inventa**, etc., *find and show* (§ 292, R.; G. 667, R.¹; H. 549, 5).

9. **arces**, i.e. the temple of Apollo is on a hill, its secret shrine (**adytum**) being the cave of the Sibyl.

10. **horrendae**, an object of awe as inspired by Apollo. — **procul**, *at a distance*; not very far, but merely out of the way. — **Sibyllae**, see note, Ecl. iv. 4.

12. **Delius**: Apollo is often so called from his favorite abode at Delos.

Fig. 115.



13. **Triviae**, an epithet of Diana in her three-fold form (iv. 609).

14. **Daedalus**: of his escape by flight, see Ovid, Met. viii. 183–259. — **Minoia regna**: not merely Crete, but all the Grecian waters of which Minos had sovereign rule, says Thucydides. Tradition connected the wanderings of Daedalus with Sicily and Sardinia.

17. **Chalcidica**: Cumæ was founded from Chalcis in Eubœa; compare v. 2.

19. **remigium**, *machinery*.

20. **Androgei**: Androgeos, son of Minos, on account of the envy of

the Athenians, was sent by Ægeus to encounter the Marathonian bull, by which he was slain. His death was avenged, and the Athenians were compelled to send yearly seven boys and seven girls to be devoured by the Minotaur. The first two scenes described are at Athens: first the death of Androgeos, then the drawing of lots to determine the victims to be sent, then Pasiphaë, and finally the Labyrinth, with Theseus and Ariadne; all sculptured on the temple. (See Fig. 115.)

21. **Cecropidæ**: Cecrops was the fabulous founder of Athens.

22. **ductis** (ablative absolute).

23. **contra**, i.e. on the other door. — **mari** (abl. of separation).

24. **crudelis amor**, see Ecl. vi. 46, note: the madness of Pasiphaë was inflicted on her by Venus, as a punishment for revealing her intrigue with Mars.

55. **biformis**, half man and half bull.

27. **labor ille**, the Labyrinth, which it was Dædalus's "task" to build as a place of confinement for the monster. — **error**, *wanderings*, in its original sense.

28. **magnum reginæ amorem**, *the great love of the princess*, i.e. that of Ariadne for Theseus.

29. **ipse resolvit**: the builder of the labyrinth taught the princess how to *unravel* its mystery by the guiding clue of thread. — **dolos ambages-que** (hendiadys), *deceitful windings*.

30. **caeca**, dark, i.e. *uncertain*.

31. **sineret dolor**, *would grief permit* (hort. subj., § 310, *b*; cf. G. 594, 4; H. 484).

32. **casus effingere**, i.e. to represent Icarus' flight and falling into the Icarian sea, to which he gave his name. (See Fig. 116.)

33. **omnia** (two syllables).

34. **perlegerent**, *would have continued to peruse* (§ 308, *a*; G. 599, R.¹).

35. **sacerdos**: the Sibyl is priestess of Apollo, god of augury, and of Trivia or Hecate, goddess of the shades.

38. **intacto**, *untouched* by the yoke.

39. **praestiterit** (§ 311, *a*; G. 250; H. 485, N.¹).

40. **morantur**, *delay* [to execute] *the required rites*.

42. **antrum**: there is now shown at Cumæ, as the cave of the Sibyl, a series of passages cut in the rock (**aditus centum**). The real cave was destroyed by the Goths (A.D. 553) after a desperate defence against Narses.

43. **aditus centum**, apparently a hundred passages from the hall of the outer temple to the cave.

45. **virgo**: the Sibyl is already in the cavern. — **poscere**, etc., *it is time to seek the oracles* from Apollo (§ 270, *b*; G. 429, R.³; H. 538).

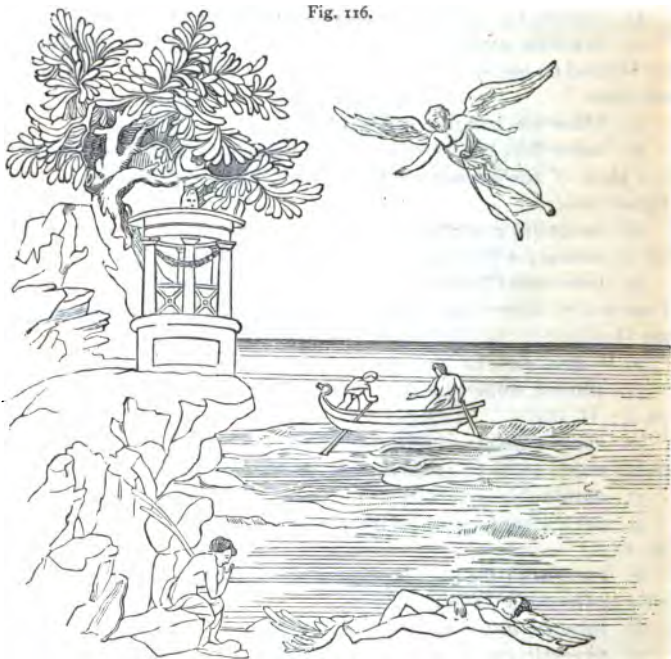
47. **unus**, the same.

48. **comptae**, well ordered, though probably loose and flowing.—**mansere**, remained unchanged.

49. **videri**, an infin. used for specification: a Greek construction, developed from the meaning of purpose (§ 273, *d*; G. 424, *R*.⁴; H. 533, ii. *N*.²).

50. **mortale** (cognate accusative).—**quando** (causal), for she is now inspired by the will of the deity.—**iam propiore**, nearer and nearer.

Fig. 116.



51. **cessas**, do you hesitate? Supply **ire**.

52. **neque enim ante**, etc., for not before will the doors of the inspired abode fly open, i.e. not without vows and prayers.

53. **fata** (participle).

58. **Aeacidae**: Achilles was slain by the arrow of Paris, directed by Apollo.—**obeuntia**, washing, governing **terras**.

60. **Massylum**, *African* (iv. 483). — **praetenta** = *which line*: the fields are spread along the shore of the Syrtes.

61. **prendimus**, *we have our grasp on the fleeting shores*.

62. **hac . . . tenuis**: often thus found separate, a relic of the usage before they grew together. — **fuerit secuta** (hortatory subj., § 266; G. 256, 3; H. 483, 2), *thus far (and no farther) may the fortune of Troy have pursued us*.

64. **quibus obstitit** = *who were jealous of or offended by* (strictly, "to whom it was a stumbling block").

66. **venturi** (§ 293, b; G. 671; H. 549, 4). — **da considerare**, *grant that the Trojans settle*. — **non indebita fatis**, *due to my destinies*: but **fatis** may be rendered either as dative or ablative.

69. **templum**: a temple of Apollo was built by Augustus on the Palatine, containing the statue of that god between those of Latona and Diana.

70. **festos dies**, the *ludi Apollinares*, established B.C. 212.

71. **penetralla**, *shrine*, referring to the reverence paid to the Sibylline books, kept in the care of an illustrious body of priests (**lectos viros**), the *Quindecimviri sacris faciundis*, and consulted in times of public emergency.

74. **foliis ne manda**, see iii. 445-452.

75. **ventis** (dative of reference).

77. **Phoebi nondum patiens**, *not yet mastered by Phoebus*: the figure is that of an impatient horse trying to throw his rider. — **immanis**, *wildly*.

78. **bacchatur**, *ranges wildly*. — **si possit**, *to see if she can*.

79. **excussisse**, for the tense see § 288, d, R.; G. 275; H. 537, N. — **fatigat**, *worries*.

80. **figit premendo**, *trains her by control*.

83. **defuncte**, *escaped* (having got through with). — **periculis**, see § 249; G. 405; H. 421, i.

84. **terrae graviora**, *more dreadful perils of the land*. — **Lavinia**, of *Lavinium*, their future kingdom.

86. **non et venisse volent**, *they shall not be glad to have come, as well*.

88. **Simois, Xanthus**: the former is held to stand for the Tiber, and the latter for the Numicius, where *Aeneas* perished. — **non defuerint**, *shall not be wanting* (§ 281, R.; G. 236, R.²; H. 473).

89. **alius Achilles**, i.e. Turnus, the young king of the Rutuli, whose heroic struggle against *Aeneas* makes the subject of the remaining books. — **partus**, *sprung up* (ready) in Latium.

90. **et ipse**, *he too*, as well as the other. — **addita**, *assigned* = *devoted* as an enemy.

91. **supplex** : Æneas is made to go in search of aid to Evander, whose kingdom is on the Palatine, where was afterwards the site of Rome.

92. **oraveris** (exclamatory question).

93. **coniunx** : Lavinia, daughter of king Latinus, Æneas's Italian bride. — **iterum**, as was the case with Helen.

94. **thalami**, marriage.

95. **ito** : the future or second form of the imperative here denotes continuance (§ 269, *d* ; G. 262 ; H. 487, 2).

96. **qua**, by whatever way.

97. **Graia** : Evander, the faithful ally of Æneas, is from Arcadia. — **ab, from**.

100. **ea frena**, etc., thus Apollo shakes the reins as she raves, and plies the spurs beneath her side (**ea** = sic, like the common use of adj. for adv.).

105. **praecepi**, I have learned beforehand (compare **anticipo**).

107. **dicitur**, is called. — **Acheronte refuso** (abl. abs.), where Acheron disgorges : it was the overflow of the river that formed the *palus Acherusia*.

108. **ire**, subject of **contingat**, be it my lot to go.

114. **sortem**, common lot.

115. **quin**, nay, more.

117. **omnia** (cognate acc.) : **posse** constantly takes a neuter accusative.

118. **lucis Avernus**, the groves of Avernus (v. 131). This is a lake near Cumæ, of volcanic origin. In all this region there remain to this day the sulphurous exhalations and other signs of volcanic action, with which the ancients connected the entrance to the lower world.

119. **Manes** : the spirits of the dead, conceived as dwelling beneath the earth. For the story of Orpheus, see Georg. iv. 454–527 ; Ovid. Met. xi. 1–84. — **si**, i.e. if they could do this, why not I who am also of divine descent ?

120. **fidibus** : notice the quantity of the first *i*.

121. **Pollux**, the immortal one of the twin-brothers of Helen. He shared with Castor, in turn, his gift of immortality.

122. **viam** (cognate accusative).

127. **Ditis** : Dis or Dis Pater was the king of the under-world, corresponding to the Greek Hades, called also Pluto. His kingdom included the good as well as the bad, so that it does not answer to the modern phrase "Infernal regions."

128. **revocare gradum** : not that the return is difficult in itself, but that it depends on conditions which not all can attain.

129. **hic, hoc** : for gender, see § 195, *d* ; H. 445, 4, a principle often before cited, but this case is a convenient example of it, because the two

pronouns refer to the same idea. — **pauci** (always with negative idea), *only a few*.

131. **potuere** (sc. **hoc**), *have been able to do this*.

134. **innare** (after **cupido est**, which is equal to **cupis**).

136. **peragenda** (sc. **sunt**), best treated as a direct question.

137. **foliis, vimine** (abl. of quality).

138. **Iunoni infernae**, queen of the world below. (See Fig. 97, p. 199.)

140. **operta**, *the hidden regions*.

141. **decerpserit** (§ 327, a ; G. 576 ; H. 520, i.).

142. **Proserpina** = *Iuno inferna*. This Latin name of the Greek Persephone is derived by Varro and others from **pro-serpo** ; but this is probably only an attempt at popular etymology, and the name is probably a corruption from the Greek.

145. **ergo**, *therefore*, since it is indispensable. — **alte**, *on high* ; cf. *v.*

136. — **rite repertum**, *when duly found*.

147. **aliter** = **si non vocabit**.

148. **vincere**, *overcome its resistance*.

149. **praeterea**, *one thing more*. — **tibi** (ethical dative).

152. **sedibus** (dative). — **ante**, *first*. — **sepulchro** (ablative).

154. **sic demum**, as usual, with a negative implication, *only in this way*.

155. **presso ore** (abl. abs.), *with fast-closed lips*.

157. **caecos eventus** : the Sibyl's predictions, the matter of the golden bough, and the death of one of his companions.

159. **vestigia figit**, *plants his footsteps*, i.e. walks slowly and thoughtfully. — **curis** (abl. of manner).

160. **multa serebant**, *discoursed much, properly, wove*.

162. **diceret**, an indirect question depending on the idea of questioning implied in **serebant**.

164. **Misenum** : the death of a comrade named Misenus was part of the old legend. The name is given as a companion of Æneas on the Tabula Iliaca after Stesichorus, a part of which is given in Fig. 64, p. 116. Cape Miseno, at one extremity of the bay of Naples, still keeps his name. One account made him the pilot of the fleet : hence the apparent confusion between him and Palinurus. — **Aeoliden**, either from Æolia, or son of the god Æolus, — a complimentary name (like "sons of thunder"), perhaps to indicate the vigor of his blast. — **indigna**, *undeserved*.

167. **lituo** : the *lituus* was a curved trumpet, for cavalry ; the *tuba*, a straight one, for infantry. Virgil uses the names indifferently (*v.* 233). So **concha** (*v.* 171), which is used for any wind instrument, hints at the

rivalry with Triton (i. 144); or, possibly, means that Misenus tried his voice in a shell which he picked up on the shore.

170. *inferiora*, a less noble destiny.

173. *aemulus Triton*: in the spirit of the old mythology, whoever excels in any art is said thereby to provoke the jealousy of some deity. See the story of Arachne (Ovid, Met. vi. 1-69).

177. *aram sepulchri*, the sepulchral mound, or funeral pile.

178. *caelo* (dative).

179. *itur* (§ 146, c; G. 199, R.¹; H. 301, 1¹). — *stabula*, cf. v. 7.

181. *flsille*, i.e. smaller wood.

182. *montibus*, from the mountains.

183. *primus*, foremost.

184. *paribus*, the same. — *armis*, tools (§ 225, d; G. 348; H. 384, 1).

186. *voce*, aloud: Ribbeck has *forte*.

187. *ostendat*: the conclusion is omitted, as in English; that is, it is never formulated even in the mind, but left vague, so that the whole equals a wish. — *arbore* (loc. abl.), on the tree.

188. *tanto* = *this great*: *quando* gives the reason for the hope.

193. *maternas aves*: doves were sacred to Venus, and her car was drawn by them.

194. *cursum*, your flight.

195. *lucos*, that part of the grove. — *pinguem*, i.e. fertile in gold.

199. *prodire* (histor. infin.), went in advance, alighting here and there to feed.

200. *acie*, instr. ablative. — *possent* (§ 319; G. 633; H. 503, 1). — *sequentum*, cf. i. 434, note.

201. *grave olentis*, see v. 240.

203. *sedibus optatis*, in the desired spot. — *geminae*, the pair.

204. *discolor*, of different hue, i.e. from the rest; see next verse. — *auri aura*, the gleam of gold: the connection of light and air (*aura*) is frequent in ancient poetry.

205. *brumali*, of winter (*bruma*, *brevima*, the winter solstice, shortest day). — *viscum*, mistletoe: see "List of Plants."

206. *fronde* (abl. of manner). — *nova*, strange. — *sua* (§ 196, c; G. 295, R.¹; H. 449, 2).

211. *cunctantem*, here simply denoting the tenacity of gold: the branch in fact offered no resistance; cf. v. 146. — *vatis*, prophetic.

212. *nec minus*, none the less because of Æneas' absence.

213. *ingrato*, sad; or = *mute*, unable to express any thanks. — *suprema*, last offices: the funeral rites here described were those usual in Rome. It was not, however, till long after Æneas that cremation instead of burial became the ordinary practice.

214. **pinguem**, i.e. rich in pitch and so *inflammable*. — **taedis** (abl. of manner or means).

216. **ante**, *in front*. Cypress was apparently first used in the funeral pile for the sake of its aromatic odor. Boughs of it were also set in front of the door of the dead man's dwelling; here they seem to be set up for adornment in front of the pile.

217. **armis**, from a very general notion that these things went with the departed spirit, and were used by the dead in Hades.

219. **frigentis**, *cold in death*: more poetic than **mortui**.

221. **purpureas vestes**: also a custom at great Roman funerals. — **nota**, *accustomed*, i.e. those he wore in his life.

223. **ministerium**, accusative, in appos. with the preceding clause; the usual construction in such cases.

224. **aversi**, *turning away* their faces.

225. **dapes**, *viands*. — **olivo** (abl. of material). — **fuso**, i.e. these were poured on as a libation.

228. **cado aëno**, *vase of bronze*. — **Corynaeus**, apparently a priest.

230. **felicit**, *fruitful*.

231. **lustravit**, *purified* the company from the pollution of the presence of a corpse. — **novissima verba**, *salve, vale, ave*; with sometimes other words, like *sit tibi terra levis, ilicet*, or the like.

238. **tuta** (part. of **tueor**, in a passive sense), *sheltered*.

239. **haud ullae volantes**, *no flying creatures*: just in this neighborhood is situated the famous *grotto del cane*, in which dogs and other small animals are smothered by the carbonic acid accumulated along the bottom. There is, however, no place dangerous to the flight of birds, unless it might be the crater of a slumbering volcano.

242. **Aornon**, supposed to be from *ἀορνός*, Greek for *birdless*; to this the corresponding Latin name is *Avernum*: the connection with *ὄρνις* is, however, impossible. The line has been doubted, one hardly sees why.

244. **fronti invergit**, *pours upon the forehead*. The term **vergere**, for pouring, means that the cup of liquid is completely turned upside down, as in offering to the infernal deities; while **fundere** is simply to *pour out*, the hand being palm upwards.

245. **saetas**: the long hairs between the horns were plucked out and burnt as a first-offering (*libamina prima*), while certain prayers were said.

247. **caelo** (locative ablative).

248. **supponunt**: the action of placing the knife beneath belongs to the worship of the gods below.

249. **succipiunt**: the blood is caught in bowls, and poured out with special solemnity, — not suffered to stream upon the ground.

250. **matrī Eumenidum**: the mother of the Furies is Night; and her sister is Earth.

251. **ense ferit**: the sword no doubt had a magic power over the inhabitants of the world below (cf. *vv.* 260, 291; *Od.* xi. 48; *Bry.* 59).

252. **inchoat, builds**, a sacrificial word.

253. **solida**: the whole victim was burned in sacrifice to the gods below, since, being devoted, no part could be eaten.

255. **sub, just at, just before**.

256. **fuga silvarum, the ridges covered with forests**. — **moveri** (§ 143, *a*; *G.* 424, *R.*¹; *H.* 297, 1).

257. **canes**: these are the infernal hounds of Hecate.

258. **dea, Hecate**. — **procul**, etc., the words regularly addressed to the uninitiated at the mysteries, but here addressed to the companions of Æneas, who were not like him entitled to go below. — **profani** (**pro, fanum**), properly those excluded from the sanctuary.

260. **tu**, opposed to **profani**, above.

261. **animis** (§ 243, *e*; *G.* 390; *H.* 414, *iv.*).

262. **tantum, so much**, and no more, as often. — **se immisit, plunged**.

263. **ducem aequat** (§ 226, *b*; *H.* 371, 3, *N.*²).

264. **umbræ, ghosts**, which are only the "shadows" of persons.

265. **nocte** (*abl. of manner*).

266. **audita loqui, to tell what I have heard**. Virgil professes to follow the common tradition as to the world below. But he has been thought also, in these words, to hint at certain mysteries in which he had been initiated; and, on this hint, the whole of the succeeding narrative has been held to be, like Pilgrim's Progress, an allegory of the human soul. Philosophy in various forms was fashionable in his time, and Virgil appears to have dabbled in it also, without having any fixed system of belief. So far as he has any purpose, however, it is probably to introduce from the lips of Anchises the account of the glories of Rome, and especially of the Julian house.

269. **vacuas, i.e. of real life and blood**.

270. **maligna, niggardly**; cf. **ingratae**, *Ecl.* i. 35.

274. **luctus**, these woes are at the door, as causing the death of men. — **curas, i.e. the stings of conscience**.

276. **malesuada, tempting to crime**. — **turpis, unsightly**.

277. **labos** (§ 48, *d*; *G.* 45, *R.*).

278. **Leti** (§ 234, *d*; *G.* 356, *R.*¹; *H.* 391, *ii.* 4).

280. **Eumenidum thalami**: the Furies sleep at the threshold (*iv.* 473), but their avenging task is done in Tartarus (*v.* 570). — **ferrel**, from their implacable nature and inevitable power.

283. **quam . . . ferunt**, *which, they say, vain dreams occupy as their usual abode (volgo, commonly)*; cf. Ovid, Met. xi. 592.

286. **stabulant**, *are enstalled*. — **biformes**, see iii.

287. **Briareus**, the hundred-handed giant, whom Thetis summoned to the aid of Zeus; see Il. i. 402-406; Bry. 504. — **belua**, the Hydra, slain by Hercules. The monsters of old fable haunt here under the form of apparitions, like the shades of men in the realms beyond.

288. **Chimaera**, see Bulfinch's "Age of Fable."

289. **forma**: Geryon, the possessor of a miraculous herd of oxen, slain by Hercules.

292. **docta**, *wise*.

294. **inruat = inrulsset**; the present is used for the imperfect, probably by an antiquated construction. This imperfect would itself stand for the pluperfect by a not uncommon representation of past time as present, like the use of the historical present; cf. v. 325, note.

Fig. 117.



295. **Acherontis**: Acheron, "the joyless," is the stream that embraces the whole of the lower world. It is apparently the same, in this description, with Cocytus, "Wailing Lamentation," and Styx, "Squalid Grief" (v. 323).

296. **caeno** (abl. of means).

298. **portitor**. (See Fig. 117.)

299. **squalore**: all this belongs to the ancient notions of mourning.

300. *stant lumina flamma*, his eyes stand out in flame, i.e. are like fixed balls of fire.

301. *nodo*, another indication of neglect.

302. *ipse*, with his own hand, old as he is. — *subigit*, pushes, setting the pole against the bottom. — *vells* (abl.) *ministrat*, tends the sails (literally, "serves the boat with sails").

304. *senior*: the word applied to a man between forty-five and sixty. — *iam* gives the idea of his gradual getting old. — *cruda*, robust, lit., raw, and so rough. — *deo* (sc. est), dative of possessor.

306. *defuncta*, that have done with.

309. *frigore* (abl. of time).

310. *gurgite ab alto*, from the deep sea, as they come to land in their migrations.

313. *primi* (§ 191; G. 324, R.⁶; H. 443). — *transmittere*, used reflexively.

315. *navita* (old form for *nauta*), boatman.

316. *submotos* (§ 292, R.; G. 667, R.¹; H. 579): the regular word for dispersing a crowd. — *arceat arena*, keeps from the strand.

318. *quid volt*, what means? (So Fr. "Que vent dire.")

319. *discrimine*, criterion.

321. *longaeva*: the Sibyl, said the legend, had received the gift of as many years as the grains of sand which she held in her hand, but without the boon of youth (Ovid. xiv. 132-153). — *certissima*, most surely.

324. *numen*: Virgil vaguely assigns a divinity to the river, just as all earthly rivers had a god. The construction is a short-hand one for *per cuius numen iurati timent fallere fidem*. The construction of the acc., after verbs of swearing, is an imitation of the Greek; cf. v. 351.

325. *inops*: perhaps this is an allusion to the piece of money with which the dead were furnished to pay their passage. (See Fig. 117, p. 251.)

327. *ripas* (§ 239, b; G. 330, R.¹; H. 374, 6), nor is it granted to convey them across the dread banks and hoarse flood, until, etc.

333. *mortis honore*, i.e. burial.

324. *Oronten*, see i. 113; Leucaspis is not elsewhere mentioned by Virgil. He seems to have perished along with Orontes.

335. *simul*, i.e. with himself. — *vectos*, sailing, in the sense of a present participle (§ 290, b; G. 278, R.; H. 574, 1).

337. *sese agebat* = came walking.

338. *dum servat*, while watching.

340. *vix . . . in umbra*, he scarce recognized him in the deep gloom.

344. *hoc uno responso*: some such oracle may have been in one of the legends, but is not mentioned elsewhere by Virgil. Neptune had

announced to Venus (iv. 814) that the fleet would come safe, with the loss of one man only.

345. **ponto** (loc. abl.) **incolumem**, *safe on the sea*.

348. **nec deus mersit**: Palinurus does not know that it was the god of Sleep that threw him over (v. 859); neither did he perish by the sea (v. 358). It was by an accident (*forte*), as he thinks, that he fell overboard.

351. **praecipitans**, *as I fell headlong*. — **maria**, obj. of **furo**, by a Greek construction: the Latin would take **per**; cf. v. 324.

352. **timorem** (subj. of **ceplasse**, etc.), *that no such fear overtook me for myself*.

353. **quam tua . . . navis**, *as lest your ship, stripped of her equipment, and having cast off her pilot* (lit. *wrenched from her pilot*), *might swamp in those surging waves*. (Ribbeck's reading **ni** is only a variation of spelling for **ne**.) — **armis**, i.e. the tiller. — **magistro** (dative).

355. **tris noctes**: so Ulysses floats two days and two nights (Od. v. 388; Bry. 465). The woodwork of the stern serves Palinurus as a sort of raft.

356. **aqua**, i.e. afloat.

357. **sublimis ab unda**, i.e. merely, raised high on a wave.

358. **tuta tenebam**, **ni**, *I was just reaching safety* [and should have been safe] *unless*, etc. (§ 308, b; G. 599, R.²).

360. **capita montis**: *the crags of the cliff*: he had crawled to the top of the cliff, and was clinging to it with hands bent and stiff (*uncis manibus*).

361. **praedam**, *a prize*, i.e. a shipwrecked man with some of his property about him.

362. **fluctus habet**, see v. 871.

363. **quod te oro** (see ii. 141), *but I implore you*; cf. **quod si**.

365. **aut tu . . . aut tu**: observe the emphasis and urgency expressed in the repetition of the pronoun, which is not itself emphatic. — **terram inice**: a mere formal burial was sufficient; cf. Hor. Od. i. 28, 35.

366. **Velinus**, of *Velia*, a coast-town about sixty miles south-east of Naples.

368. **neque enim credo**, *for, I suppose, no doubt it is not*, etc.

370. **undas**, i.e. of the Styx.

371. **ut saltem quiescam**, *that at least I may have rest in the grave*; since I had it not in life, and failed to reach the promised land with you.

372. **talla fatus erat**: a reading quoted by Priscian is certainly an improvement, though not authenticated: *Vix ea fatus erat*.

373. **tam dira cupido**, *so wild a wish*.

377. **cape**, *take to your heart for consolation.*
379. **prodigiis acti**, *forced by portents.* It is said that the people of Lucania, suffering from pestilence, were commanded by an oracle to propitiate by sacrifice the shade of Palinurus.
381. **Palinuri**: a headland on the coast still bears the name *Punta di Palinuro.*
382. **parumper**: his grief is checked *for a while.*
383. **cognomine terræ**: an old reading has *terrā* (abl.) in appos. with *cognomine.*
384. **ergo**: i.e. since they have quieted him.
385. **iam inde prospexit**, *at once when he espied.*
387. **ultro**, *unaddressed.*
389. **iam istinc**, *right from where you are*: come no nearer.
390. **soporæ**, *drowsy.*
392. **euntem** = *coming*, lit., going on his journey.
393. **Thesea**, etc., both these heroes visited the world below on the errands assigned to them here.
394. **invicti viribus**, *resistless in might*: my opposition to them would be vain. — **essent** (§ 313, g; H. 515, N.¹).
395. **Tartareum custodem**, *the watch-dog of Tartarus*, Cerberus, whom Hercules was sent by Eurystheus to drag away (Il. viii. 366-369; Bry. 460; Od. xi. 622-625; Bry. 775).
396. **a solio regis**, *from the monarch's very throne*, to which Cerberus is supposed to have fled, breaking from his chain.
397. **dominam**, *the queen* (see Fig. 97, p. 199): the title *δέσπονα*, *lady* or *mistress*, belonged especially to Persephone. It is to be taken here absolutely, **Ditis** limiting **thalamo**.
398. **Amphrysia**: Apollo, by whose gift the Sibyl was inspired, is called "the shepherd of Amphrysus" (Georg. iii. 2), a river in the dominions of Admetus, whose flocks he kept.
400. **Ucet . . . umbras**, *the huge watch-dog, for ever howling in his den, may scare the bloodless ghosts*, i.e. for all we shall do to prevent.
402. **casta** (predicate), *Proserpine may keep, unstained, her uncle's threshold.* She was the daughter of Jupiter, and Pluto was his brother.
404. **imas ad umbras** = *to the shades below.*
405. **imago**, *conception.*
408. **nec plura his**, *nor more than this she said.* — **donum**, see v. 632.
409. **fatalis**, *fated.* — **longo**, etc., *long since.* — **tempore** (§ 250; G. 400; H. 423).
411. **fuga**, *thwarts*, or cross-planks used as seats.

412. **laxat foros**, *clears the gangways*.

414. **sutillis**, *platted* (of rushes). The traditional notion of Charon's boat was got from Egypt, where light boats are made of bulrushes, like Moses' "ark." — **paludem**, i.e. water from the marsh.

415. **incolumis** (accusative).

416. **glauca**, *gray*; cf. x. 205: naturally no green thing could be found in the place of shades. — **in**, to be taken with both ablatives; such dislocations of words are common in poetry.

420. **mella . . . offam** (see iv. 486), *a cake soporific with honey and medicinal plants*: **offa** is properly *broken meat*, such as is given to dogs.

421. **fame**: notice that the **e** is long (§ 348, 5, 1).

424. **custode sepulto**, *while the guard is buried* [in sleep].

425. **inremeabilis**, *not to be recrossed*, a usual epithet of the Styx, "from whose bourne no traveller returns."

427. **in limine primo**: Ribbeck puts the comma after **fientes**, connecting **limine** with **vitae**. Following Virgil, Dante (*Inf.* iv. 35) places just beyond the Styx the souls of Pagans and unbaptized infants.

428. **vitae** (§ 218, *a*; G. 373; H. 399, 3).

430. **crimine**, *accusation*. — **mortis** (§ 220; G. 377, R.¹; H. 410, ii.).

431. **nec sine sorte, sine iudice**, a kind of hendiadys, "a judge selected by lot."

432. **quaesitor**: the trial is represented as according to the usage of the Roman courts, not according to the Greek myth, which gave a bench consisting of three judges, Minos, Rhadamanthus, and Æacus. Here, Minos is the *quaesitor*, or President of the Court; the lots are drawn (*urnam movet*) to select the jurors, who are to pass judgment on the person on trial; while the *concilium silentum* is the panel of jurors (*iudices*), when they have been selected from the shades themselves, the fellow-citizens of the accused, thus constituting a "jury of peers."

433. **disclt**: the investigation must not be thought of according to our proceedings, but as more like the French, in which the court is the agent of the government to detect and punish. Hence, here, the judge himself conducts the preliminary investigation which embraces the whole life and conduct of the criminal, and is not limited as with us to the particular offence.

435. **insontes**, having done nothing worthy of death.

436. **prolecere**, *cast away*. — **quam vellent** (subj. imp. of a hopeless wish, § 311, *b*; G. 254): in *Od.* xi. 489-491; *Bry.* 600, Achilles is made to say, "Would I might rather be a bondman of the soil under a poor man without lot or substance, than lord of all the perished dead." Compare Charles Lamb's Essay, "New Year's Eve."

437. *nunc* (emph.), as opposed to their feeling before. — *pauperiem, labores*, the hardships from which men have sought escape in death.

- Suicide was a sort of epidemic among the later Romans; and it was perhaps a part of Virgil's purpose to impress a wholesome horror of it.

440. *fusi, spread out*: the mourning fields are wide-spread, to give more room for solitude.

442. *quos, those whom*: its antecedent is the implied object of *celant*.

443. *myrtea*, because the myrtle was sacred to Venus.

445. *Phaedram*, etc., these personages were: the celebrated mythological heroine, Phædra, who loved guiltily her stepson Hippolytus; Procris, who was shot with an arrow by her husband Cephalus; Eriphyle, who was bribed to betray the hiding-place of her husband Amphiaraus, and was slain by her son; Evadne, wife of Capaneus, who perished on his funeral pile; Pasiphaë (see note, Ecl. vi. 46); Laodamia, wife of Proteus, who killed herself on hearing of his death at Troy (see Wordsworth's "Laodamia"); Cæneus, who in the feminine form Cænis had been loved by Neptune, and became a man with the gift of invulnerability (Ovid, Met. xii. 172-207).

451. *quam*, governed by *luxta*.

453. *obscuram, dim* among the shadows.

455. *demisit, let fall* upon the earth (Od. xvi. 191; Bry. 262).

456. *verus nuntius*, perhaps the flame of her funeral pile (see 3-7), V.
from which they might infer the fact, or we may suppose the news to have come by ordinary channels. The emphasis is on *verus*.

457. *extrema*, compare i. 219: i.e. taken extreme measures.

458. *funeris* (emph.), *was it death I brought on you?*

459. *si qua fides, whatever faith*, i.e. object which would sanction an oath.

462. *senta situ, rough with neglect*.

463. *egere*, notice the first e long, distinguishing it from *ēgeo*. — *nec credere quivi, nor could I have believed*.

464. *hunc tantum, so great as this*.

466. *extremum, the last time*, since after death his place will be apart from her. — *fato* (abl. of cause).

467. *ardentem . . . animum, tried to soothe the angry and gloomily-gazing shade*.

468. *lacrimas ciebat, shed tears*.

471. *stet* (§ 312; G. 604; H. 513, ii.). — *Marpesia cautes, a crag of Marpessa*. This was a mountain of Paros; so that the pale, unmoved figure of Dido is compared to Parian marble.

473. *coniunx pristinus, he who was her husband aforetime*.

474. *respondet*, etc., "answers all her cares, and equals all her love" (Dryden).

477. *datum iter*, *the appointed way* (not granted).

478. *ultima*, *the last* before coming to the regions of blessedness or torment. — *secreta*, *apart* (*se-cerno*).

479. Tydeus, etc.: these were heroes of the Theban war ("Seven against Thebes"), the chief event of the time immediately before the Trojan war.

481. *fletu ad superos*, i.e. *mourned in the world above*. — *caduci* (passive verbal), *fallen*.

485. *Idaeum*, Priam's herald and charioteer in the *Iliad*.

487. *usque*, *still*.

488. *conferre gradum*, *to walk by his side*.

492. *tollere vocem exiguum*, *raise their piping voice* as in the battle-fields of old. So Homer speaks of the thin voice of the shades; and in Shakespeare —

"The sheeted dead

Did squeak and gibber in the Roman streets." — *Hamlet*.

493. *frustratur*, *disappoints*, i.e. they attempt to utter the war cry, but have no voice. — *hiantes* = *their open mouths*.

495. *Deiphobum*, see note, ii. 310. There were various legends of his death.

496. *manus ambas*: in some cases of mutilation, the hands were cut off and fastened under the armpits. This, it was thought, would prevent the victim from avenging himself in the lower world.

497. *nares*, the two nostrils.

498. *vix adeo adgnovit*, *he could scarce so much as recognize*.

499. *supplicia*, *signs of mutilation*. — *notis*, *familiar*.

500. *armipotens*: the name Deiphobus signifies *the terror of the foe*. Compare the dialogue of Ulysses and Agamemnon (*Od.* xi. 396-433; *Bry.* 500).

501. *optavit sumere*, *has chosen to inflict*.

502. *cul*, etc., i.e. who has been permitted (by the gods) such outrages upon you. — *suprema nocte*, *on that last night*.

504. *confusae*, *heaped together*, and so failing recognition.

505. *tumulum*, an empty tomb (*cenotaph*), which would allow the shade to cross the Styx. — *Rhoeteo*, a promontory of Mysia.

506. *ter*, see note, v. 231.

507. *te*, emphatic, as opposed to the tomb; hence not elided, but merely shortened before *amice*. — *arma*, cf. v. 233.

509. *tibi relictum*, *left undone by thee*.

511. **Delphobo, funeris umbris**, to the man himself, and to the shade of the dead.

512. **haec monumenta**, *these memorials*, the ghastly mutilations.

514. **nimum**, etc., *you must needs too well remember*.

515. **venit**, see ii. 237, 238.

517. **illa, Helen**. — **chorum**, *a festive dance* (see Fig. 98, p. 201). — **orgia circum**, *through a wild orgy*.

518. **flammam tenebat**: in ii. 256 it is said that the signal was given from Agamemnon's ship. In like manner compare v. 525 with ii. 571–574. Virgil leaves us to settle the contradictions (if there are any) as we can.

524. **capiti subduxerat**, *had taken from my pillow*.

526. **scilicet**, *doubtless*. — **amanti**, *to her fond husband*.

529. **Aeolides**, a name of insult for Ulysses, hinting that his real father was the crafty Sisyphus, son of Æolus.

531. **fare vicissim**, *tell in turn*.

532. **pelagi erroribus**: Deiphobus was, of course, ignorant of Æneas's voyage or his settlement in Italy. The question is imitated from Homer, who places the world of shadows beyond the Ocean, whither only wandering could bring a man. The alternative is, whether by chance of travel or by divine direction.

534. **adires**: the imperfect is used because **fatigat** has also the sense of the perfect "has pursued and still pursues"; cf. § 276, a; G. 221; H. 467, 2. — **turbida**, *gloomy*, the opposite of **liquida**, *bright and clear*; cf. Job x. 21–22.

535. **hac vice sermonum**, *this interchange of discourse*.

536. **medium axem**: a night appears to have been spent in the preliminary sacrifices, and it is now past noon of the next day.

537. **fors . . . tempus**, *they might perchance have spent the whole allotted time in similar discourse*. — **traherent**, for tense see § 308, a; G. 599, R.¹ The construction changes at **sed**, and so no condition appears.

541. **dextera** (sc. est).

542. **Elysium**, accus. of end of motion.

543. **exercet poenas**, *inflicts the doom*, i.e. by sending them to Tartarus (**mittit**, etc.).

545. **explebo numerum**, *I will fill out the number* (of the shades by taking my place among them).

546. **utere**, *enjoy*.

547. **in verbo**, *at the word*, in the act of speaking.

548. **respicit**, *looks back*, having advanced beyond the parting of the ways.

549. **moenia**, *a fortress or vast castle used as a dungeon, to which*

Phlegethon, the river "blazing with flame," serves as a moat. The image is drawn from a torrent of lava.

553. *bello*, i.e. with the engines of war.

554. *ferrea turris*, a tower or "keep" of steel, rising high in the midst.

558. *stridor . . . catenae* = the clank of iron chains.

561. *plangor*, doleful sound.

563. *sceleratum*, as the especial seat of the Furies, no less than as the entrance to the place of torture.

566. *Rhadamanthus*: another famous Cretan said to have become a judge in the world below. The judge appears as a Roman *quaesitor parricidii* holding a court for the trial of greater offences, different from that of Minos.

567. *castigat, audit, subigit*: the famous so-called *hysteron-proteron*, here, is a fiction of grammarians. *Castigo* cannot refer to punishment, but must refer to the upbraiding, menacing language of the judge, which was perhaps accompanied with torture (*subigitque fateri*). — *dolos*, dark ways, because crime skulks from justice.

568. *quis* (indef.). — *furto*, concealment. — *inani*, bootless. — *quae commissa placula*, the committed guilt, which, equivalent to *commissa quorum placula*.

569. *distulit in seram mortem*, has deferred [the expiation of] till death — too late, since the expiation must now be in the other world.

570. *sontes* (§ 227, b; G. 347; H. 386, 3). — *accincta flagello*, armed with scourge.

571. *Tisiphone*, the eldest of the Furies who opens the awful doors (*sacrae portae*).

573. *horrisono cardine*: compare the celebrated imitation by Milton: —

"On a sudden open fly,
With impetuous recoil and jarring sound,
The infernal doors, and on their hinges grate
Harsh thunder." — *Paradise Lost*, ii. 879-882.

574. *custodia*, the guard at the entrance is Tisiphone; within is the Hydra, fiercer than she; and still beyond, Tartarus itself, more dreadful than either.

576. *hiatibus*, the gaping jaws of the several heads.

578. *bis patet*, compare iv. 445, 446.

579. *suspectus ad Olympum*, the upward look to Olympus.

580. *pubes*, the Titans, sons of earth, who warred with the gods.

582. *Aloidas*, sons of Aloeus, Otus, and Ephialtes, who put Mars in chains (Il. v. 385-387; Bry. 476).

585. **Salmonea**, king of Elis, brother of Sisyphus, who contemptuously imitated the thunder and lightning of Jupiter. — **dantem**, see note to ii. 103.

586. **dum imitatur = imitantem** (cf. § 290, c; G. 572, R.), i.e. punished for imitating the thunders of Jupiter (so **qui . . . simularet** below).

588. **per Elidis urbem**: Olympia, built in especial honor of Zeus, thus adding to the affront to his majesty.

591. **aere**, a brazen chariot, as was that of Salmoneus, driven over a bridge, or vessels of "sounding brass." — **simularet** (§ 320, c; G. 636; H. 517).

593. **non ille faces**, etc.: his was no mere imitation of thunder and lightning.

594. **turbine**, the rush of the thunderbolt.

595. **Tityon**, another of the giants.

596. **cernere erat = one might see**, by a common Greek construction. — **iugera**, the *iugerum* was about half an acre (240 feet by 120).

597. **porrigitur**, lies stretched.

598. **iecur**: the liver, as the supposed seat of lust, is fitly the organ attacked; compare the punishment of Prometheus (Fig. 25, p. 41). — **fecunda poenis** (dat.), fertile for torture.

599. **rimatur epulis** (dat.), tears at his banquet.

601. **Lapithas** (hated by Mars), etc., simply examples of men that have incurred the wrath of the gods. There seems no good reason for omitting the line.

603. **genialibus toris**, banqueting-couches, especially those set for the birthday festival.

604. **fulera**, props, or supports (gold-footed frames for couches).

606. **manibus**, with their hands.

608. **hic quibus**, here [are they] to whom, etc. — **invisi fratres**, like Atreus and Thyestes, etc.

609. **pulsatus parens**: the act of striking a parent is regarded with peculiar horror, as shown by the ancient punishment of parricide. — **innexa**, contrived. — **clienti**: the client had a certain sacred claim to the protection of his *patronus*; see note to Cic. Rosc. Am. § 4; Cat. iv. 23.

610. **qui . . . repertis**: those who have found a treasure, and kept it all to their selfish use, — a type of all who are greedy of gain.

611. **posuere**, have set aside.

612. **caesi**: though punished on earth, they still do not escape the doom of hell. — **arma impia**, i.e. civil war.

613. **dextras**, the pledge of the right hand, referring to servile insurrection.

615. **poenam** (sc. **expectent**). — **mersit**, *has overwhelmed*.

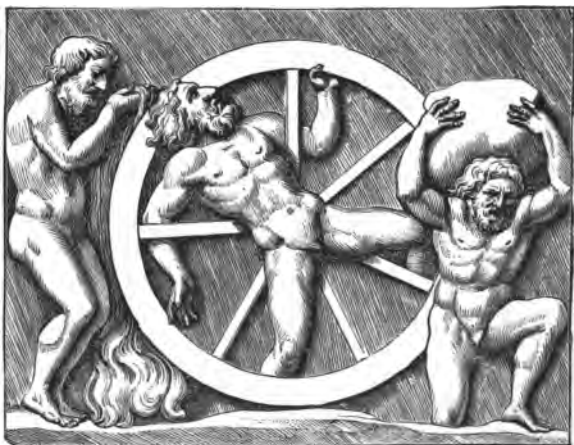
617. **distrecti**, fastened, with their limbs strained apart, — the commonly reported punishment of Ixion. (See Fig. 118.)

618. **Theseus**, punished for his crime in attempting to carry off Proserpine; **Phlegyas**, son of Ares, and founder of a robber community, the Phlegyæ. His crime was that he burned the temple of Apollo at Delphi.

621. **vendidit, imposuit**: these were the special crimes of a period of civil war, such as Rome had just passed through.

622. **fixit, refixit**: laws were published by being posted up on brazen tablets, and when repealed were taken down again.

Fig. 118.



625. **sint**: translate by the contrary-to-fact construction, *if I had*, etc. The present is used either because the Latin idiom is different from ours, or because this is a relic of an earlier construction in which the present was equivalent to the later imperfect; cf. v. 325, and i. 74 and notes.

630. **Cyclopus educta caminis** (abl.), i.e. wrought at the forges of the Cyclops. The walls of Pluto were supposed to have been built of iron or steel.

631. **adverso fornice** (abl. of quality), *with arch in front*.

632. **praecepta**, *the instructions* given by the gods.

635. **corpus spargit**: the water stands ready for ceremonial purification, as in the vestibule of a temple. — **recenti**, *fresh*.

640. **largiora ether**, a freer air, i.e. not closed in by the denser clouds and exhalations of the earth. — **et**, connecting irregularly the two ideas of freedom and brilliancy. — **lumine purpureo**, brilliant light.

642. **gramineis palæstris**, wrestling-matches on the grass. (See Fig. 119.)

644. **plaudunt choreas**, keep time to the dance.

645. **Threïcius sacerdos**, Orpheus, the mythic father of song and revealer of mysteries. — **longa**, as a priest.

646. **numeris septem** (dat.), the seven tones of the scale as played on the lyre. — **discrimina vocum**, the notes of the voice.

Fig. 119.



647. **eadem**, referring to **discrimina**, but naturally identified with **numeris**. — **pectine**, so called because inserted among the strings of the harp like the "comb" among the threads of the loom. (See Fig. 65, p. 114.)

648. **Teucris**, see table, p. 65.

651. **arma . . . inanes**, he gazes from afar upon the phantom arms and chariots of the heroes.

653. **gratia**, fondness for. — **currum** (obj. gen., contracted).

657. **choro** (abl. of manner).

658. **superne volvitur**, flows in the world above. The Eridanus (Po) was held to have its rise in the infernal regions. In fact, near its source it flows underground for about two miles.

660. **manus . . . passi** (§ 187, d; G. 202, R.¹; H. 461), a troop that had suffered wounds in fighting for their country.

663. *vitam excoluere*, etc., as we should say, *adorned or ennobled human life by skilful inventions*.—*inventas* (§ 292, a; G. 324, R.³; H. 549, N.³).

664. *qui . . . merendo* = *who by their service have left a grateful memory among men*, a general phrase for the benefactors of mankind.

665. *vitta*, i.e. as if victors in the games.

667. *Musaeum*, the mythical father of poets, who here usurps the place which Homer should have claimed.—*nam*, introducing the reason why the priestess addressed him particularly; the respect in which he is held indicates a corresponding distinction.

668. *humeralis* (abl. of manner).—*susplicit*, *looks up to*.

670. *illius* (§ 214, g; G. 372; H. 398, 5).

672. *atque*, *and at once*.

676. *sistam*: Musæus is to leave them when they have passed the ridge and the way is in sight.

680. *ituras*: the doctrine of Metempsychosis, here hinted at, is further developed later on.

681. *lustrabat recolens*, *surveyed thoughtfully*.—*studio*, *with interest*.

682. *forte*, i.e. his thoughts happened to be busy at that moment on this subject.

683. *manus*, i.e. martial exploits.

685. *alacris* (§ 84, N.; H. 153, N.³).

691. *tempora dinumerans*, *counting the days*.—*mea cura* = *my fond hope*.

694. *quam metui*: and yet Anchises must have known that Æneas went to Africa by divine direction, and that his course to Italy was safe. The verse expresses, however, a father's natural anxiety.

695. *tua imago*: it would appear from this that the visions of Anchises, seen by Æneas in dreams, were not the visitation of his real presence.

697. *stant sale*, etc., *ride on the Tuscan wave*: the ships are still afloat, not hauled up on shore, as at the end of a voyage.—*Tyrrheno*: though the Tuscan territory lies north of the Tiber, the whole sea west of Italy is called *Tyrrhenum*, because the Tuscans were the first great naval power in that region.

698. *amplexu* (probably dative).

702. This line is probably repeated from li. 794.

704. *virgulta sonantia silvis* = *woods with rustling thickets*.

705. *domos* (§ 228, a; H. 386, 3).—*prænatat*, *flows in front*.

706. *volabant*, *flitted*: the word expresses the noiseless and hurried movement of the spirits. The faint sound they make is compared to the humming of bees in summer.

709. **funduntur**, *swarm*.

710. **horrescit**, *starts*.

711. **porro**, *further on*.

715. **securos latices**, *waters which abolish care*.

718. **Italia reperta**, *in your finding of Italy*.

719. **anne . . . animas**, *what! can we think that spirits go hence on high to [the light of] heaven?*

721. **luels . . . cupido**, *so wild a desire of life*. Contempt of life, real or affected, was part of the old philosophic creed.

723. **suscipt**, *takes up* the argument. This style of philosophical reasoning is very characteristic of the spirit of Virgil's poetry; see note, Ecl. vi. 31.

724. **principio**, *in the first place*. — **terras**, *the lands*, i.e. the earth as a whole, physically; personified, it would be singular.

725. **Titania astra**, *the Sun*; see iv. 119, and note. Possibly the plural form may indicate the rising and the setting sun.

726. **spiritus intus alit**: a celebrated phrase, as containing the ancient creed of pantheism; compare Georg. iv. 221–227. — **totam . . . miscet**, *mind, infused throughout the parts, gives life to the entire mass, and mingles in the mighty frame*, i.e. the universe.

728. **inde genus**, etc.: the meaning is, that the mingling of spirit with a material body is what causes organic or individual life.

729. **monstra**, *strange shapes*, as marine creatures always look to us.

730. **igneus vigor**: the "fiery force" and "heavenly source" found in these forms of life (*seminibus*) are two expressions for the same thing; the celestial ether being conceived as flame.

731. **quantum**, etc., i.e. so far as the gross nature of the body allows. Compare Shakespeare, —

"But while this muddy vesture of decay
Doth grossly close it in." — *Merchant of Venice*.

733. **hinc**: i.e. from the effect of the body. Thus in the New Testament, passions are said to reside in "the flesh." — **neque auras dispiciunt**, *they look not abroad [through the darkness] to the light*.

735. **supremo . . . reliquit**, *when life has left them, with its parting ray*.

736. **tamen**, *even then*, though the soul has put off its earthy envelope.

738. **diu concreta**, *which have long grown in*. — **inolescere**, said properly of parasitic growths, which become "*strangely*" implicated with what they grow on (*modis miris*).

740. **panduntur**, *they are spread abroad to the empty winds*. The

language is of purification by the air, but the image suggests also the torment of crucifixion.

742. **exuritur igni**: in passages like this Dante very naturally found an anticipation of the doctrine of purgatory. The three elements are used to cleanse the soul.

743. 4. **quisque . . . tenemus**, *we suffer, every man his own retribution* (**manes** signifying either the attendant spirit of each man, or, as acc. of specification, the soul that receives the penalty) ; *then we pass through the vast space of Elysium, and a few of us (only) attain the blissful fields*. The passage is one that has given great difficulty, and may be one that Virgil left incomplete. It would seem to teach that all souls attain at least a glimpse of that bliss which on account of their sins is denied to most, who, after expiation has been made below, must renew the weary penance and probation of mortal life.

746. **purum**, etc. (pred.), *has left pure the ethereal sense*.

747. **aurai simplicis ignem**, *the flame of pure light* (the ether).

748. **rotam volvère**, *have run through the circle of a thousand years* (see the myth in Plato's Republic, Book x.).

750. **immemores**, etc. (pred.), *that without memory they may revisit the upper earth*. — **convexa**, i.e. under the arch of heaven.

754. **possit** (characteristic subj.).

755. **adversos legere**, *scan those before them*.

756. **deinde = dehinc**, etc., *what glory shall henceforth follow the Dardan race, what progeny await thee of Italian birth* ; the whole depending on **expediam**.

758. **nostrum in nomen ituras**, a legal phrase of adoption into a family, the heroes whose names follow belonging to Roman story, but not all to the house of Anchises. The list of Alban kings formed part of the earliest traditions, but seems to have been fabricated in order to bridge over the space, of more than three centuries, between the alleged dates of the fall of Troy and the founding of Rome. *

760. **pura hasta**, sometimes explained of a "headless spear," given as a prize to young men after their first feat of arms. (See Fig. 120.) It would seem to be here in any case a symbol of peace.

761. **lucis**, i.e. order of birth.

763. **postuma proles**, *youngest born* : but in some legends Silvius is

Fig. 120.



called *postumus*, as born after his father's death, in the woods to which Lavinia had fled in fear of Ascanius (compare the prediction, i. 263—

764. *longaevo*, in your old age: apparently contradicting the *l* just referred to.

765. *educet*, shall bring forth.

766. *Longa Alba*, the "long white town," stretched along a ridge the edge of Lake Albanus. It was supposed to be the old capital of the Latin league, from which rank it was dispossessed by Rome. Other Latin

towns are mentioned below. Compare, for some of these legendary names, the fourteenth book of Ovid's *Metamorphoses*.

767. *proxumus*, close by: in the lists, Procas stands as the twelfth or fourteenth.

770. *si umquam acceperit*, when once he gains. Æneas Silvius, it was said, was kept from his inheritance for 53 years. — *regnandam Albam* = the throne of Alba (§ 294, d; H. 578, v.).

772. *umbrata quercu*, wreathed with oak. The oak-wreath (*corona civilis*) was bestowed on him who had saved the life of a Roman citizen in battle. (See Fig. 121.) As perpetual preserver of the people, such wreaths were hung before the door of Augustus by vote of the Senate. Hence the allusion is a personal compliment.

773. *Nomentum*, etc., towns of the *Prisci Latini*.

776. *tum . . . erunt*, these shall then be names, i.e. places of note.

777. *avo comitem*, a companion (or champion) to his grandfather. The first exploit of Romulus was to restore Numitor to the throne of Alba.

779. *viden?*, do you see? — *geminae cristae*: the double plume was a distinguishing mark of Mars, but no representation of it appears in works of art (but compare Fig. 88, p. 183); like him, Romulus is constantly represented with a helmet. It is by this sign that his father marks him by his own sign of honor as belonging to the world on high (*superum*).

781. *hulus auspiciis*, cf. note to

Fig. 121.



782. **imperium aequabit**, compare i. 287. — **terris** (§ 225; G. 343; H. 384, ii.).

783. **septem arces**, *the seven heights (septimontium)*; the name was first given to the Palatine, with its spurs and those of the adjoining Esquiline; it was afterwards extended to the larger group of the "seven hills," with which at first it had nothing to do.

784. **felix prole virum**, *blessed with a progeny of heroes*, as Cybele, "mother of the gods." Her name *Berecynthia* is derived from Mt. Berecynthus in Phrygia. She is represented with the turreted crown (**turrita**) worn by personified cities. (See Fig. 80, p. 161.)

788. **geminas acies**, *both your eyes*, an expression suited to the prophetic enthusiasm of Anchises.

790. **caeli sub axem**, *beneath the great arch of heaven*.

792. **aurea condet saecula**, etc., *shall found again the golden age, through the fields once ruled by Latian Saturn*; see Ecl. iv. 6, and Introduction.

794. **super Garamantas**, *beyond the Garamantes*, a tribe of interior Africa, which sent an embassy to Augustus. How this struck the Roman imagination is seen in the following verses. — **Indos**: the reference is to the East, generally. When Augustus was in Syria (B.C. 20), embassies from the Parthians and Indians restored the standards taken more than thirty years before from Crassus.

796. **extra . . . vias**, i.e. beyond the tropics. Compare the expression of Gray, referring to the Arctic regions, —

"In climes beyond the solar road." — *Progress of Poesy*.

— **Atlas**, cf. iv. 247.

798. **in adventum**, *against his coming*, just as we might say, i.e. looking towards it.

799. **responsis**, i.e. oracles which are to be fulfilled by his coming.

800. **turbant** (intrans.), *are troubled*. — **septemgemi**, referring to the numerous mouths of the Delta of the Nile.

802. **fixerit . . . lloet**, *though he shot the brazen-hoofed doe*, etc. — **Erymanthi pacarit nemora**, i.e. by killing the wild boar. — **Lernam**, referring to the Hydra. These exploits of Hercules were all within the limits of Arcadia, and so give no great notion of his wanderings. Atlas, Antæus, and Geryon might have suggested a wider range.

805. **Liber**, see note, Ecl. vii. 58. The triumphant march of Bacchus, in the fable, led him as far as India. His car was drawn by tigers or lynxes, guided by reins of vine-branch. (See Fig. 15, p. 33, and cf. Fig. 122.)

Fig. 122.



806. *virtute extendere vires*, to put forth strength in [deeds of] valor.

808. *olivæ*, see v. 774.

810. *regis*: Numa, the second king, the reputed founder of most of the religious customs of Rome, a native of the Sabine Cures.

812. *imperium magnum*: a city of perhaps twenty or thirty thousand inhabitants, and a territory of about fifteen miles square. Anchises speaks in vision of the vast empire to follow.

815. *lactantior*, too boastful, as grandson of Numa. He was said to be founder of the *plebs* as an order in the state: hence *gaudens popularibus auris*, when intriguing for the kingdom.

816. *nunc*, i.e. even then before the republic was founded. The allusion is meant to be more or less disparaging to the lower orders.

818. *fascēs receptos*, the recovered fasces. The *fascēs*, or bundles of rods and axe, were borne by the lictors before the highest officer, as the symbol of *imperium*, or military power; which was wrested by Brutus from the kings and restored to the aristocracy.

820. *natos . . . vocabit*: the well-known story of Brutus, who sentenced to death his own sons for joining in a conspiracy to restore the exiled king. Hence *sævas securēs*.

822. **utcumque ferent minores**, *however posterity shall report his deeds*. In these words Anchises admits the cruelty of the act, but immediately excuses it on the ground of patriotism.

824. **Decios**, etc.: the Decii, father, son, and grandson, solemnly devoted themselves to death (like Arnold of Winkelried), each to win a doubtful battle, in the wars of the Latins, of the Samnites, and of Pyrrhus respectively; Torquatus (T. Manlius) won his title, with a golden neck-chain, by slaying a gigantic Gaul; Camillus, returning from banishment, drove back the victorious Gauls, winning back the conquered standards (*referentem signa*). The Drusi, a respectable but not eminent family, are here mentioned in compliment to Livia, wife of Augustus.

827. **concordes animae**: Pompey and Cæsar, in equal arms (*paribus in armis*), since their power was about equal.

828. **si . . . attigerint**, *if they once attain the light of life*. The artifice by which all these future events are represented as contingent and uncertain softens a little the bleak reality.

830. **socer**: Cæsar, whose daughter Julia was the third and best beloved wife of Pompey. She died B.C. 54, while Cæsar was in Gaul. — **arce Monoeci**, *the rampart of Monæcus (Monaco)*, on the coast just east of Nice. It is given here, generally, to signify Cæsar's passage from Gaul into Italy.

831. **gener . . . Eols**: the main reliance of Pompey was on the forces of the East.

832. **adsuescite**: the expression seems to refer to the naturally humane temper of both the rivals.

834. **tu prior**: Cæsar, as the more illustrious. Besides, the exploits of Cæsar, as a popular chief, were distasteful to the courtiers of Augustus, and it was fashionable to make little account of them. Hence the objuratory tone.

836. **ille**: L. Mummius, conqueror of Corinth, B.C. 146. — **triumphata**, here transitive in the sense of *triumph over*.

837. **currum**, alluding to the well-known triumphal procession.

838. **ille**: L. Æmilius Paullus, conqueror of Perseus (*Æaciden*, as descended from Achilles), B.C. 168. By Argos, etc., is meant all Greece, of which, in Anchises' time, this was the chief city.

840. **templum Minervæ**, see ii. 163.

841-4. **Cato**, etc. These heroes are Cato the Censor; Cossus, a hero of the early wars against the Gauls; the Gracchi, the celebrated tribunes of the people, one of whose ancestors had distinguished himself in Spain; the Scipios, Africanus elder and younger; Fabricius, "strong in poverty," who defeated Pyrrhus; Serranus (the famous Regulus), a general in the

first Punic war: the name was given to Regulus from the anecdote of his sowing in the field (*sulco serentem*) when the news was brought of his election as consul.

845. *quo fessum rapitis*, *whither do you hurry me, out of breath?* — **Maximus** (**Fabius**), the commander against Hannibal. The following verse is taken almost verbally from Ennius (see *Cic. Cato Major*, 4, 10), and refers to his method of waging war, whence he was called *Cunctator*.

847. *spirantia aera*, the *breathing bronze*, statues like life.

848. *vivos . . . voltus*, *shall mould the living features in marble*. The expression *ducere* applies strictly to yielding materials, like metal, clay, or wax, and suggests that marble itself is pliable in the hands of a consummate artist.

849. *orabunt melius*: in forensic oratory, the names of Crassus, Hortensius, and Cicero, stand as high as their Greek masters. But Anachis purposely disparages every other glory — art, oratory, science — beside that of arms.

852. *pacis morem*, *the terms of peace*.

853. *parcere subiectis* (see *Liv. xxx. 42*): remorseless as was the Roman policy of conquest, it did protect the existence of the subject states.

854. *mirantibus*: Æneas and the Sibyl are filled with amazement at the grandeur of these prophetic words, — hinting, as has been suggested, that Virgil was stirred himself by the tone of the passage.

855. **Marcellus** (**M. Claudius**), one of the best generals against the Gauls, and afterwards against Hannibal, called the “Sword of Rome.” The *spolia opima* were won by slaying with his own hand the Gallic chief Viridomarus. His name is mentioned last, to introduce that of his young namesake.

857. *tumultu*, *alarm*: strictly, the name for civil war. Cicero (*Phil. viii. 1*), says, “Potest enim esse bellum sine tumultu; tumultus esse sine bello non potest. Quid est enim tumultus, nisi perturbatio tanta, ut maior timor oriatur? unde etiam nomen ductum est tumultus. Itaque maiores nostri tumultum *Italicum*, quod erat domesticus; tumultum *Gallicum*, quod erat Italiae finitimus; praeterea nullum nominabant.”

858. *sistet*, *shall set firm* (contrasted with *tumultu*). — *eques*: the most celebrated exploits of Marcellus were with cavalry.

859. **Quirino**, the Sabine god of battles (identified with the deified Romulus), to whom the *spolia opima* were consecrated.

865. *quantum instar* (this word had originally the sense of image, from *stare*), *what a likeness!* — *ipso*, opposed to *comitum*.

868. *gnate*: the antique spelling is thought to be preferred by Virgil in solemn discourse.

869. **ostendent tantum** : the young Marcellus, son of Octavia, sister of Augustus, died in his twentieth year.

871. **fuissent**, properly sub. of indirect discourse standing for fut. perf.; lit., "it seemed would be, if these gifts should have been," etc., but best translated by *if these gifts had been*.

872. **quantos virum gemitus**, *what lamentation of strong men!* — **Mavortis urbem**: Rome, the city of Mars.

873. **quae funera** : in the funeral procession of the young Marcellus, there were six hundred couches containing the images of his illustrious kindred. The funeral was on the *Campus Martius*.

874. **tumulum** : the ruins of the immense tomb are still to be seen near the Tiber. (See Fig. 123.)

Fig. 123.



876. **spe tollet avos**, *shall elate with hope his forefathers*, who are supposed to be aware of his merits even while in the shades below.

879. **tuisset**, i.e. if he had lived. — **illi** (§ 228, b).

881. **seu . . . armos**, *or spur the flanks of the foaming steed*, repeating the allusion of v. 858.

882. **rumpas** (§ 307, b, R.; G. 598; H. 511, I, N.).

883. **tu Marcellus eris**, *thou shalt be Marcellus*, when born upon earth; or a *Marcellus*, worthy of so illustrious a name. A celebrated

anecdote relates that, when Virgil recited these lines before Augustus, Octavia swooned; and on her recovery ordered ten thousand *sesterces* to be given to the poet for each of the verses in which mention was made of her son.

885. *inani munere*, *idle service*, because the boy would never come to maturity.

887. *aeris campis*, cf. *largior aether*, v. 640.

889. *famae . . . amore*, *with desire of the coming glory*.

893. *geminae portae*: this description of the horn and ivory gates is taken from the words of Penelope to Odysseus (Od. xix. 562-567; Bry. 678). In the Greek, the fulfilment or non-fulfilment of the dream is hinted by a play of words (*κέρας, κραίνω; ἑλέφας, ἐλεφαίρομαι*). There is no such significance in Latin; and Virgil appears to have adopted the imagery as part of the Homeric tradition, and also to hint at another passage from the land of dreams than that by which Æneas had entered. By those who think this book a symbolic exhibition of certain mysteries, the legend of the Gates, with the dismissal of Æneas from the ivory one, is considered a warning that the language may not be taken literally, or understood except by the initiated. — *fertur*, *is reported* (citing the above legend).

900. *recto litore*, *along the shore*.

LIST OF PLANTS

TAKEN PRINCIPALLY FROM FÉE'S "FLORE DE VIRGILE." THE BOTANICAL NAMES ADDED ARE THOSE OF LINNÆUS.

Æn. Æneid. — C. Ciris. — Cul. Culex. — Cop. Copa. — E. Eclogues. — G. Georgics. — M. Moretum.

ABIES (nigra), *fir*, a hardy mountain evergreen tree (E. vii. 66).

ACANTHUS (mollis), *bear's-foot*, a thorny shrub (E. iii. 45): a conventional form of the leaf appears on Corinthian capitals; (semper frondens, G. ii. 119), an unknown foreign tree.

ACONITUM, *monk's-hood*, a well-known poisonous herb (G. ii. 152).

AESCULUS = Esculus.

ALGA, *sea-weed*, also fresh-water *confervae* (E. vii. 42).

ALLIUM, *garlic*, a rank edible bulb, like the onion (E. ii. 11; M. 88).

ALNUS, *alder*, a tall, slender, tree-like bush, growing near the water (E. vi. 63; G. ii. 110): *Betula alnus*.

AMARACUS, *sweet marjoram*, a fragrant herb (Æn. i. 693).

AMARANTHUS, *coxcomb* (amaranth = *unfading*), an agreeable flowering plant, retaining its color when dry, and used for wreaths in winter (C. 405): *Celosia cristata*.

AMELLUS (pratensis), *purple starwort*, a meadow flower (G. iv. 271).

AMOMUM, *Syrian balsam*, an aromatic eastern plant (E. iv. 25).

ANETHUM, *dill*, an umbelliferous aromatic garden-plant (E. ii. 48).

APIUM (amarum), *parsley* (E. vi. 68): *Apium graveolens*.

ARBOR ÆTHIOPICA, *cotton-plant* (G. ii. 120): *Gossypium*.

ARBOR INDICA, an unknown, perhaps fabulous, tree (G. ii. 122).

ARBUTUS, *strawberry tree* (*arbutus*), a wild tree having an astringent fruit (E. iii. 82): *Arbutus unedo*.

ARUNDO, *reed*, a riverside plant, with hollow stem, used for musical instruments (E. vi. 8, vii. 12); of five different species.

AVENA, *oat*, especially the *barren* or *wild oat* (E. i. 2; G. i. 154).

BACCAR, *fox-glove*, an herb with purplish flower and fragrant root (E. iv. 19): *Digitalis purpurea*.

BALSAMUM, *balsam*, a fragrant oriental resin (G. ii. 119), probably of several different sorts, especially *Amyris opobalsamum*.

BETA, *white beet* (M. 72): *Beta cicla*.

BOCCHUS, an unknown plant (Cul. 405).

BUMASTUS (= *cow's udder*), a grape of extraordinary size (G. ii. 102).

BUPHTHALMUS, *ox-eye camomile*, a plant used in dyeing (Cul. 405).

BUXUS (BUXUM), *box*, a hard yellow wood fit for turning (G. ii. 449), or the flute made from it (Æn. ix. 619): *Buxus sempervirens*.

CALTA (CALTHA), perhaps *marigold*, a yellow flower of strong fragrance (E. ii. 50): *Calendula officinalis*?

CARDUUS, *thistle* (E. v. 39; G. i. 151): *Centaurea solstitialis*?

CAREX (CARECTUM), *reed-grass*, a tall, coarse sedge (G. iii. 231).

CASIA, *cinnamon* (G. ii. 466); *mezezeon*, a medicinal shrub, with fragrant pink flowers (E. ii. 49; G. iv. 40): *Daphne Gnidium*.

CASTANEA, *chestnut* (E. i. 82, ii. 52; G. ii. 15, 71): *Fagus castanea*.

CEDRUS, *cedar*, especially valuable for carpentry (G. ii. 443, iii. 414).

CENTAUREUM, *centaury*, a kind of *gentian*, with fragrant root (G. iv. 270): *Centaurea centaurium*.

CEPA, *red onion* (M. 84).

CERASUS, *cherry* (G. ii. 18): *Prunus cerasus*.

CERINTHA, *honey-wort* (G. iv. 63): Fr. *melinet*: *Cerinthe major*.

CHRYSANTHUS, *chrysanthemum* (C. 404), perhaps of several kinds.

CICUTA, *poison-hemlock*; more generally, any umbelliferous herb with hollow stalk used for pipes (E. ii. 37): *Cicuta virosa*.

COLOCASIAM, *Egyptian bean*, a superb water-lily (*lotus*); or a humbler plant, *wake-robin* (E. iv. 20): *Arum colocasia*.

CORIANDRUM, *coriander*, an aromatic garden seed (M. 90).

CORNUS, *cornel*, a small tree with very hard wood and harsh, astringent berries (G. ii. 448): *Cornus mas*.

CORYLUS, *hazel* (E. v. 3): *Corylus avellana*.

CROCUS, *yellow crocus* (G. i. 56): *Crocus sativus*.

CRUSTUMIUM, a pear from Crustumerium (G. ii. 88).

CUCUMIS, *cucumber* (G. iv. 122).

CUCURBITA, *pumpkin* (M. 77): *Cucurbita pepo*.

CUPRESSUS (CYPARISSUS), *cypress* (E. i. 26), a hardy and noble mountain evergreen, of sombre foliage: *Cupr. sempervirens*.

CYTISUS, *medicago*, a plant valuable, like clover, for cattle and bees (E. i. 79, x. 30): *Medicago arborea*.

DICTAMNUS, *dittany*, a plant with purple flowers, described in Æn. xii. 412-414: *Origanum dictamnus*.

DUMUS (DUMETUM), *bramble* (G. i. 15).

EBENUS (EBENUM), *ebony*, a black, oriental wood (G. ii. 117): *Diospyros Ebenaster* (König).

EBULUS, *elder*, a water-loving plant, having clusters of black berries with blood-red juice (E. x. 27): *Sambucus ebulus*.

EDERA, *ivy* (HEDERA).

ELLEBORUS, *hellebore*, an herb with medicinal root, used as a cure for madness (G. iii. 451): *Helleborus niger*.

ERUCA, *rocket*, a plant whose seeds were used like mustard, as a flavor (M. 85): *Brassica eruca*.

ESCULUS, *oak*, a tall Italian oak, with edible acorns (G. ii. 16, 290): *Quercus esculus*.

FABA, *bean* (G. i. 215): *Vicia faba*.

FAGUS, *beech*, a spreading, shady, forest tree, with smooth bark, and small, triangular nuts, used as food (E. i. 1): *F. silvatica*.

FAR, *wheat*, especially *spelt*, or large, bearded wheat (G. i. 73, 219).

FASELUS (PHASELUS), *haricot* or *kidney-bean*, climbing, ornamental, productive (G. ii. 227): *Phaseolus vulgaris*.

FERULA, *fennel*, a large herb with strong hollow stalks (E. x. 25).

FELIX, *fern* (G. ii. 189, iii. 297): *Pteris aquilina*.

FOLIUM SERICUM, *mulberry-leaf* (G. ii. 121): *Morus alba*.

FRAXINUS, *ash* (E. vii. 55; G. ii. 65): *Fraxinus ornus*.

FRUMENTUM, *winter-wheat*: but used for *grain* generally (G. i. 315).

FUCUS, a seaside lichen, used as red dye; *propolis* or bee-glue, so called from its purplish color (G. iv. 39).

GALBANUM, a resinous, fragrant, medicinal gum (G. iii. 415).

GENERTA, *broom*, a small, fragrant shrub with bright-yellow flowers (G. ii. 12, 434): *Spartium junceum*.

GLANS, *acorn*, used as food for swine (G. i. 8, 149, ii. 520).

HEDERA (nigra), *ivy* (E. iii. 39; G. ii. 258): *Hedera helix*.

HEDERA (alba), another variety, perhaps rare (E. vii. 38).

HELLEBORUS, *hellebore* (see ELLEBORUS).

HERBA SARDOA, *crow-foot*, a species of *ranunculus* (E. vii. 41).

HIBISCUS, *marsh-mallow*, a plant with a strong fibrous stalk, sometimes used like flax (E. ii. 30, x. 71): *Athaea officinalis*.

HORDEUM, *barley*, of no particular sort (E. v. 36; G. i. 37).

HYACINTHUS, *turk's-cap lily*, with drooping flowers of a rich, sombre red (E. iii. 63; G. iv. 183; Æn. xi. 69; Ov. Met. x. 212): *Lilium mar-tagon*.

ILEX, *holm*, an evergreen oak, allied to the live-oak, of dark, indented foliage (E. vii. 1; C. 138): *Quercus ilex*.

INTUBUM, *endive* or *chicory*, a tough, troublesome weed with a blue flower (G. i. 120); also a cultivated sort used as a food or relish (G. iv. 120; M. 84): *Cichorium intybus*, or *endivia*.

INULA, *elecampane*, a meadow-plant, with aromatic medicinal root (M. 72), used also as a preserve: *Inula helenium*.

IUNCUS, *bulrush* (E. i. 49, ii. 72): *Scirpus lacustris*.

IUNIPERUS, *juniper*, a low, hardy, evergreen tree, with aromatic blue berries (E. vii. 53, x. 76): *Juniperus communis*.

LABRUSCA, *wild grape* (E. v. 7; Cul. 52): *Vitis vinifera*.

LACTUCA, *lettuce* (M. 76).

LANA MOLLIS, *cotton*.

LAPPA, *burdock*, a rough plant with prickly burrs (G. i. 153): *Galium aparine*.

LAURUS (nobilis), *laurel*, a bright, fragrant, evergreen tree (E. iii. 64).

LENS, *lentil*, a valuable pulse, or small pea (G. i. 228): *L. ervum*.

LIGISTRUM, *privet*, a hardy shrub, with white blossoms and harsh black berries (E. ii. 18): *Ligustrum vulgare*.

LILIUM, *white lily* (Æn. xii. 68); also used for various wild lilies (E. x. 25): *Lilium candidum*.

LINUM, *flax* (G. i. 77, 212): *Linum usitatissimum*.

LOLIUM, *darnel*, a weed growing in sterile ground (E. v. 37; G. i. 154): *Lolium temulentum*.

LOTUS, *water-lily* (nymphaea); but the name is given to a great variety of fruit and water plants (Cul. 124; G. ii. 84, iii. 394).

LUPINUS, *lupine*, a sort of pulse with white flowers: the seeds are bitter when raw, and make "a sorry food" (G. i. 75).

LUTUM, *weld*, or dyer's rocket, a rich yellow dye-plant (E. iv. 44; C. 317): *Reseda luteola*.

MALUM, *apple* (E. viii. 37; G. ii. 33; Cop. 19):

MALUM AUREUM, in prose, *orange* (?), the "golden apples of the Hesperides" (E. vi. 61); or simply *apple* (E. iii. 71).

MALUM CANUM, *quince* (E. ii. 51): *Pirus cydonia*.

MALUM FELIX (medicum), *lemon* or *citron* (G. ii. 126): the term *tristes* *sucos* referring to the tonic bitter of the rind.

MALUS, *apple-tree* (G. ii. 70): the art of grafting was new, introduced by Matius, a friend of Cicero, and its results exaggerated.

MALVA, *maflow*, an herb with large, purplish flowers, of mucilaginous texture, used in soups (M. 73).

MEDICA, *lucerne*, a succulent plant, valuable for green fodder (G. i. 215): *Medicago sativa*.

MELISPHYLLUM, *balm*, an erect, fragrant, aromatic herb, with white flowers, loved by bees (G. iv. 63): *Melissa officinalis*.

MILIUM, *millet*, an inferior bread-grain (G. i. 125).

MORUM CRUENTUM, *black mulberry* (Cop. 21); SANGUINEUM, *blackberry* (E. vi. 22): *Rubus fruticosus*.

MUSCUS, *moss* (G. iv. 18; Cul. 105).

MYRICA, *heather*, a ground-plant, with purplish blossoms (E. iv. 2); also *tamarisk*, a flowering shrub or low tree (E. viii. 54, x. 13).

MYRRHA, *myrrh*, a resinous, fragrant, eastern gum (Æn. xii. 100; C. 438).

MYRTETUM, *grove* (G. ii. 112); MYRTUM, *berry* (G. i. 306) of the

MYRTUS, *myrtle*, a beautiful evergreen shrub or small tree, with white flowers, and berries aromatic and astringent (E. ii. 54, vii. 6; G. i. 28; Æn. iii. 23; Cul. 143): *Myrtus communis*.

NARCISSUS, *narcissus* (daffodil or jonquil), a beautiful and fragrant flower (E. vii. 53); *purpureus*, "narcissus of the poets": *Narcissus poeticus*, white, with purple nectary (E. v. 38); also an autumn variety (G. iv. 122).

NASTURTIIUM, a sort of *cress*, an acrid relish (M. 84): *Lepidium sativum*.

NUX, *walnut* (G. i. 187).

OLEA, *olive*, a tree most prized of all for its great utility and productiveness (G. i. 18, ii. 38, 64, 144). It has a narrow leaf, like the willow, glossy above and gray below: *Olea Europaea*.

OLEAGINA, i.e. of the olive (G. ii. 31).

OLEASTER, *wild olive* (G. ii. 314): *Elaeagnus angustifolia*.

OLEUM (OLIVUM), *olive oil* (G. ii. 222, 466).

OLIVA, *olive*, the tree or fruit (E. v. 16; G. ii. 85).

ORCHAS, *Spanish or queen olive* (G. ii. 86).

ORNUS, a mountain ash (E. vi. 71; G. ii. 71, 111).

PALIURUS, *Christ's thorn*, a shrub with sharp spines and pliant branches (E. v. 39): the name is given to a variety of plants.

PALMA, *date-palm* (G. ii. 67, iv. 20): *Phoenix dactylifera*.

PALMES, *vine-sprout* (G. ii. 90).

PAMPINUS, *vine-branch* with leaves (G. i. 448, ii. 333).

PAPAYER, *poppy* (G. i. 78, iv. 131): its seeds made a concentrated and valuable food; cereale, *wild-poppy* (?).

PAUSIA, a bitter early olive (G. ii. 86).

PICEA (Æn. ii. 180, ix. 87); and

PINUS, *pine* (G. i. 256, ii. 443); *hortensis* (E. i. 38, vii. 65), *stone-pine*, valuable for its edible seeds: *Pinus pinea*.

PIRUS (PIRUM), *pear* (E. i. 74; G. ii. 87, iv. 145).

PLATANUS, *plane-tree* or *sycamore*, a lofty and noble ornamental tree, with deeply indented leaves (G. ii. 70; Cul. 123).

POPULUS, *white poplar* (E. ix. 41); *Herculea*, *black poplar* (E. vii. 61; G. ii. 66). The name is also used vaguely of several varieties.

PORRUM, *leek*, a small and delicate sort of onion (Cop. 74).

PRUNUS (PRUNUM), *plum* (E. ii. 53; G. ii. 34; Cop. 18).

QUERCUS, *oak* (E. i. 17, iv. 30, vii. 13; G. i. 349, ii. 16, iii. 332).

RADIUS, *long olive* (G. ii. 86).

RACEMUS, *grape*, especially as filled with seeds; or the berry of the wild grape (E. v. 7; Cop. 21).

RHODODAPHNE, *rose-laurel*, a beautiful flowering shrub (Cul. 401): *Nerium oleander*.

ROS MARINUS, *rosemary*, an ornamental, evergreen, aromatic shrub (G. ii. 212; Cul. 402).

ROSA (ROSARIUM, ROSETUM), *rose* (G. iv. 134; C. 98; E. v. 17).

RUBUS, *bramble*, blackberry or dewberry (E. iii. 89; G. iii. 315): *Rubus fruticosus*.

RUMEX, *sorrel* (M. 72): *Rubus acetosa*.

RUSCUS, *butcher's broom*, a low, shrubby evergreen, with sharp, pointed leaves; used as props for vines (E. vii. 42; G. ii. 413).

RUE, *rue*, a bitter medicinal herb, used as a condiment (M. 89).

SABINA, *savin*, a low evergreen (Cul. 403): *Juniperus sabina*.

SALIUNCA, *wild nard* or *valerian*, an herb with medicinal root and pale, flesh-colored flowers (E. v. 17): *Valeriana celtica* (?).

SALIX (SALICTUM), *willow* (E. iii. 83, v. 16, i. 55).

SANDYX, *madder* (?), probably not a plant, but red lead (E. iv. 45).

SCILLA, *squill* or *sea-onion*, a bulbous plant, with an acrid juice, powerfully medicinal (G. iii. 451): *Scilla maritima*.

SERPYPILLUM, *wild thyme*, an aromatic plant used as a relish (E. ii. 11; G. iv. 31): *Thymus serpyllum*.

SILER, *osier* (G. ii. 12): *Salix vitellina*.

SISER, *skirret*, a medicinal plant with edible root (M. 73): *Sium sisarum*.

SORBUS, *service-tree*, a large tree bearing a fruit like a small, inferior pear (G. iii. 379). Its English name comes from beer (*cervisia*) being made of its berries: *Sorbus domestica*.

SPINUS, *sloe*, a thorny shrub bearing a harsh, astringent berry (G. iv. 145): *Prunus insititia*.

STYRAX (STORAX), a fragrant, aromatic gum (C. 168).

TÆDA, *pitch-pine* (G. ii. 431): *Pinus mugho* (Mill).

TAXUS, *yew* (E. ix. 30; G. ii. 113, 257): *Taxus baccata*.

TEREBINTHUS, *turpentine*, an evergreen mountain-tree (Æn. x. 136): *Pistachia terebinthus*.

THYMBRA, *savory* (G. iv. 31): *Satureia thymbra*.

THYMUS, *thyme*, a low, aromatic herb (E. vii. 37; G. iv. 112, 270): *Satureia capitata*.

TILIA, *lime-tree*, or *linden* (G. i. 173, ii. 449): *T. Europaea*.

TRIBULUS, *caltrop*, a plant with thorny seed-vessels (G. i. 153): *Tribulus terrestris*.

TRITICUM, *wheat* (G. i. 219): *Triticum hibernum*.

TUS (THUS), *frankincense*, a fragrant Arabian gum (E. viii. 65; G. i. 57): *Juniperus Lycia*.

ULMUS, *elm* (E. ii. 70): *Ulmus campestris*.

ULVA, *sedge*, coarse water-grass (E. viii. 87; G. iii. 174): *Festuca fluitans*.

UVA, *grape*, especially the cluster (G. ii. 60).

VACCINIUM, *whortleberry* or *bilberry* (perhaps, also, *hyacinth*): *Vaccinium myrtillus* (E. ii. 18, 50, x. 39).

VERBENA, *vervain*, a flowering shrub, with pale lilac blossoms: the word is used generally of boughs of myrtle, &c., used in religious or magic rites (E. viii. 65; G. iv. 131; Æn. xii. 120).

VIBURNUM, *briony* (?) or *wayfaring tree*, a shrub, so called because it is "always on the road" (E. i. 26): *Viburnum lantana*.

VICIA, *vetch*, a kind of pulse, with larger plant and smaller fruit than lentils (G. i. 75, 227).

VIOLA, *violet* (E. v. 38), *Viola odorata*; *pallens*, a pale marsh violet (E. ii. 38): *Viola palustris*.

VIOLARIUM, *violet-bed* (G. iv. 32).

VISCUM, *mistletoe*, a parasite growing chiefly on oaks, having yellowish-green leaves, and berries with glutinous juice: used in magic rites (*Æn.* vi. 205); *bird-lime* (G. i. 139, iv. 41).

VITIS, *vine*, especially the grape (E. ii. 70, iii. 38): *Vitis vinifera*.

VOLEMUM, a heavy pear (G. ii. 87).

3. Luto, (action), I lace; let my friend.
1. Lto (state), I stand.
2. (Gyumbo, action), I lie down.
1. (In)cho. (state), I am down.
3. (Gumbo, action), I sleep.
2. (Lto (state), I hang, weigh down.



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